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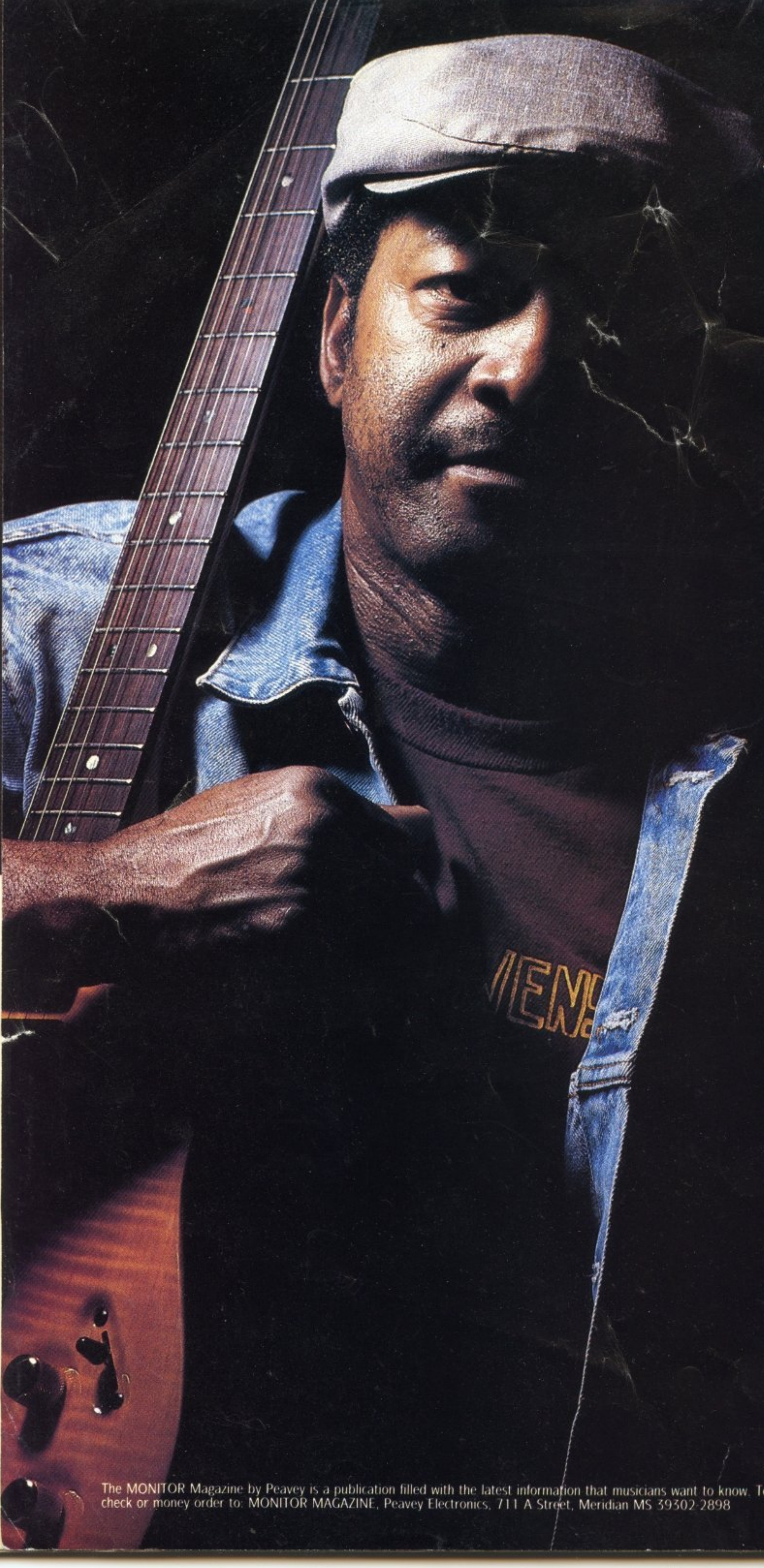

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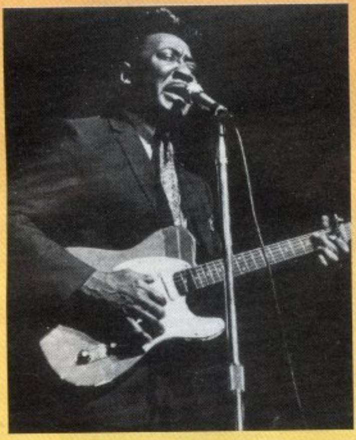

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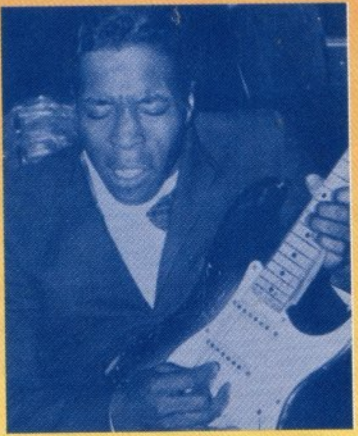

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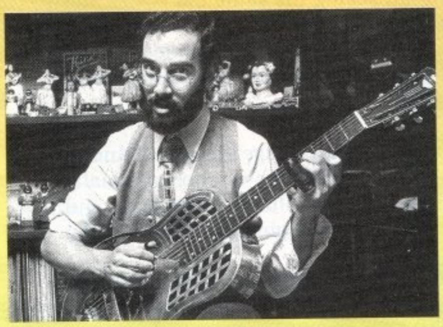

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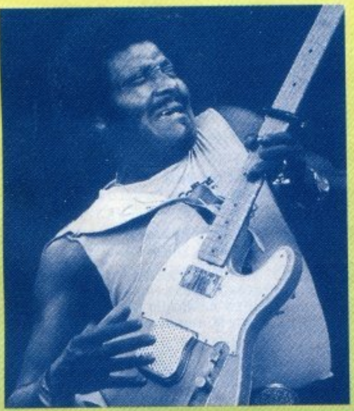

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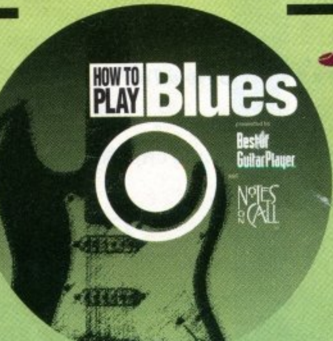

Hear It, Play It

There's nothing like actually hearing what a lick is supposed to sound like, and you can listen to nine lessons from *How To Play Blues* on CD or cassette, played by some of the best instructors around. For information on ordering, see page 3.

COVER PHOTO BY KEN SETTLE (US)/EBET ROBERTS (UK). THIS PAGE: BUDDY GUY BY SHOWTIME ARCHIVES; BOB BROZMAN BY JON SIEVERT; ALBERT COLLINS BY PAUL NATKIN/PHOTO RESERVE

From The EDITOR

One. Four. Five.

Three chords that hold the key to a world of emotion.

Using just, say, an A7, a D7, and an E7, blues players such as B.B. King and Eric Clapton communicate their pain and pleasure, joy and sorrow—all the feelings that come with being human.

Simple, right?

Yes and no. It's easy to pick up a guitar and strum a 12-bar pattern. But the blues has a surprise for you. Everything you do on top of those chords must be 100 percent, dead-on honest. Licks and fancy tricks aren't the blues. Nor are flashy gear and trashy moves. When you play the blues, nothing stands between you and what you're feeling. You're walking a tightwire nerve and there's no net to catch you if you fall.

Can't be taught, right?

Mostly no. Just as no one can tell you what to feel, no one can tell you how to say what you're feeling. But you can learn a language, and the more you know, the more likely you'll be to have the right words when you need them. Music is like that. Learn the vocabulary, string the words together, make a phrase, a paragraph, tell a story—communicate.

Consider the first part of this book, From The Top, a primer on the grammar of blues. To introduce the basics, we asked *Guitar Player*'s own Andy Ellis to write an exclusive lesson. Andy's on a mission. He's tired of seeing the same old scales and patterns in book after book. "The blues is more than just scales," Andy says. He's devised a chord-tone method that opens up a new world of solo possibilities, and he presents his ideas with characteristic clarity and good humor. You're reading along, thoroughly entertained, and suddenly, you're smarter.

Andy is the Socrates of Soul.

It's no mystery, then, why *How To Play Blues* also takes advantage of many of Andy's classic lessons from the pages of *Guitar Player.* In addition, we've chosen equally excellent contributions from ace players/writers such as Dave Rubin, Arlen Roth, and Bob Brozman. (His Slide Guide how-to starts right from the beginning—choosing the proper wine for your bottleneck!)

The Master Classes section digs deeper, taking you right to the heart—and the hands—of four essential bluesmen: Albert King, Albert Collins, John Lee Hooker, and B.B. King. These are the giants that inspired players from Clapton to Cray, and we want you to learn from them, too.

Speaking of E.C., we have another exclusive: a complete transcription of Cream's "Sleepy Time Time," including Clapton's two overdubbed guitar parts. It's *Fresh Cream,* delivered right to your doorstep by guitarist/transcriber Jesse Gress. (You can catch Jesse onstage with Todd Rundgren during this summer's *Individualist* tour.)

For an extra dose of inspiration, we end up with some advice from B.B. His message? Tell the truth. Three words, three chords.

Time to hear from you.

—Richard Johnston

Hot tip: The Notes On Call audio version of *How To Play Blues* not only lets you hear how the licks are supposed to sound, but also expands on the information in the written lessons. Check the ad on the next page for information about ordering the *How To Play Blues* CD or cassette.

A plug for the folks down the hall . . .

For a look at the lives of blues players—plus an Andy Ellis lesson on T-Bone Walker—pick up the August '95 issue of *Guitar Player.*

And one for us . . .

Get at those lessons now—there will be a sequel to *How To Play Blues.*

Best Of Guitar Player invites your ideas, comments, and criticisms, Write to:

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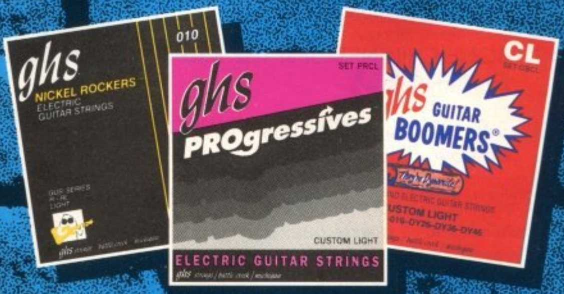
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NOTATIONAL SYMBOLS

The following symbols are used in *Best of Guitar Player* to notate fingerings, techniques, and effects commonly used in guitar music. Certain symbols are found in either the tablature or the standard notation only, not both. For clarity, consult both systems.

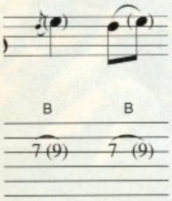
4● : Left-hand fingering is designated by small Arabic numerals near note heads (1=first finger, 2=middle finger, 3=third finger, 4=little finger, t=thumb).

p● : Right-hand fingering designated by letters (p=thumb, i=first finger, m=middle finger, a=third finger, c=little finger).

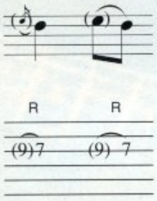
②● : A circled number (1-6) indicates the string on which a note is to be played.

⊓ : Pick downstroke.

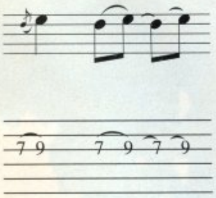
V : Pick upstroke.



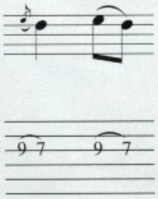
Bend: Play the first note and bend to the pitch of the equivalent fret position shown in parantheses.



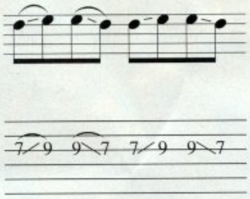
Reverse Bend: Prebend the note to the specified pitch/fret position shown in parantheses. Play, then release to indicated pitch/fret.



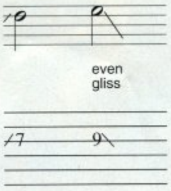
Hammer-on: From lower to higher note(s). Individual notes may also be hammered.



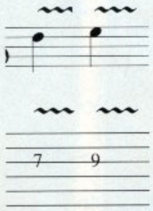
Pull-off: From higher to lower note(s).



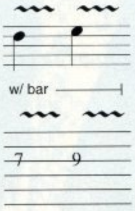
Slide: Play first note and slide up or down to the next pitch. If the notes are tied, pick only the first. If no tie is present, pick both.



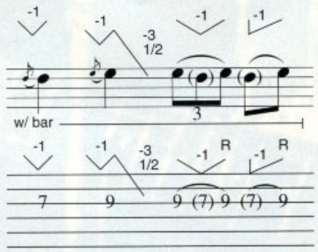
A slide symbol before or after a single note indicates a slide to or from and undetermined pitch.



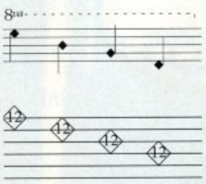
Finger vibrato.



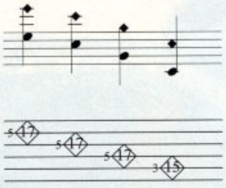
Bar vibrato.



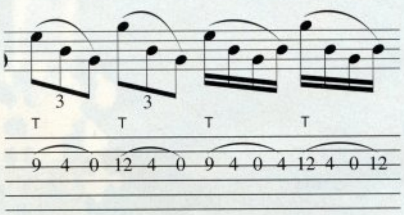
Bar dips, dives, and bends: Numerals and fractions indicate distance of bar bends in half-steps.



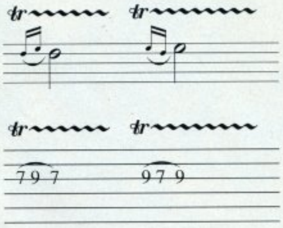
Natural harmonics.



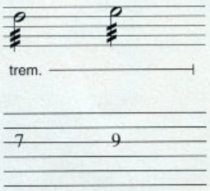
Artificial harmonics.



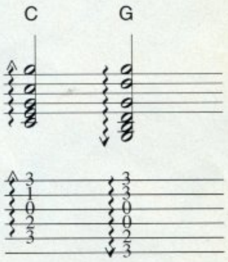
Pick-hand tapping: Notes are hammered with a pick-hand finger, usually followed by additional hammer-ons and pull-offs.



Trill.



Tremolo picking.



Strum: Arrow heads indicate direction.

How Tablature Works

The horizontal lines represent the guitar's strings, the top line standing for the high *E*. The numbers designate the frets to be played. For instance, a 2 positioned on the first line would mean to play the 2nd fret on the first string (0 indicates an open string). Time values are indicated on the standard notation staff seen directly above the tablature. Special symbols and instructions appear between the standard and tablature staves.

Chord Diagrams

In all *Best of Guitar Player* chord diagrams, vertical lines represent the strings, and horizontal lines represent the frets. The following symbols are used:

▬ Nut; indicates first position.

X Muted string, or string not played.

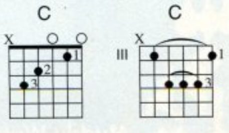
○ Open string.

⌒ Barre (partial or full).

● Placement of left-hand fingers.

III Roman numerals indicate the fret at which a chord is located.

Arabic numerals indicate left-hand fingering.



Muddy Waters (1915-1983): The father of electric blues.

BLUES ON TARGET:

THE ABCs OF I-IV-V

BY ANDY ELLIS

Ever ask another guitarist how to solo over a I-IV-V blues progression? Nine times out of ten, you'll be admonished to practice a minor-pentatonic "box" scale. Chances are you already know one or more of these patterns—after all, most books, videos, and instructional tapes take this tack. But you can run blues scales until your fingers bleed, and you still won't sound righteous. Why?

B.B. King doesn't play scales. Albert King didn't either. Neither does Otis Rush, Hubert Sumlin, John Lee Hooker, Ry Cooder, or your local blues hero. Listen carefully to their music, and you'll hear the secret: It's *intervals*, not scale patterns, that make the magic happen. Blues vets work the space between notes, weaving in and out of the I-IV-V harmony. The concept is stunningly simple—a non-chord-tone creates tension, a chord-tone releases it—but infinitely deep.

Once you learn to hear and think in terms of harmonic color, you'll experience a radical transformation. Instead of meandering through scale patterns, wondering why your leads sound superficial and unfocused, you'll find yourself deep in the blues pocket. All that's required is a fresh perspective and a desire to explore chordal harmony.

In this lesson, we'll identify the killer chord-tones and learn how to move into and away from them with style. We'll play out of some fretboard positions that aren't obvious within scale patterns, yet are revealed by chord forms.

To help you visualize these new fingerings, we've kept all the examples in the key of A. This allows you to thoroughly absorb and map the interlocking moves before transposing them to other keys—something you must do gradually and persistently. We've also written this lesson's examples in 12/8. An easy time signature to read, it automatically provides a swinging three-within-

HEAR THIS LESSON TRACK 1 SEE PG 3

THE ABCs OF I-IV-V

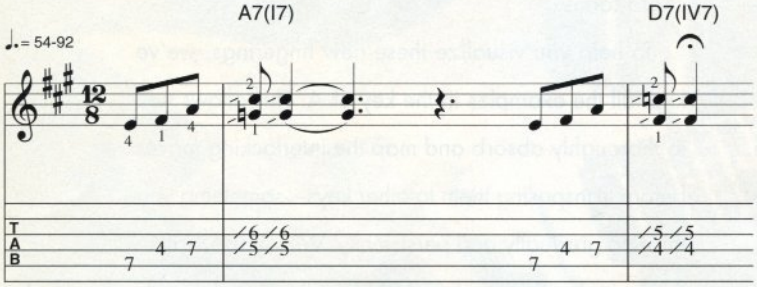
four blues feel. Once you get into a key-of-*A*, 12/8 groove, you're there for the entire lesson.

These licks contain a wealth of information, much of which we discuss, but some of which is left for you to discover on your own. For maximum musical payoff, listen to all examples against their respective chord changes.

In blues, the I, IV, and V are virtually always dominant chords. Whether played as 7th, 9th, or 13th voicings, a dominant chord contains an interval called the *tritone* (see FYI sidebar). Consisting of the 3rd and ♭7th degrees, the tritone defines the dominant sound. The 3 establishes the chord as major (as opposed to minor), and the ♭7 supplies its characteristic bite. Targeting tritones is a time-honored blues and R&B technique.

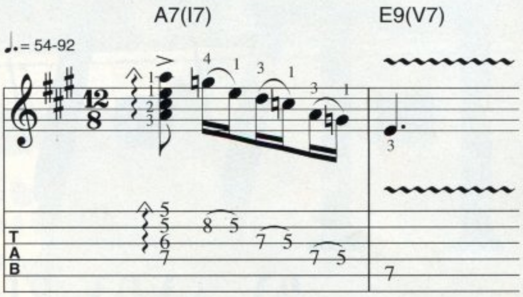
Ex. 1 comprises two classic tritone licks—first to *A7* (the I7), then *D7* (the IV7). Notice how *D7*'s tritone (*F♯-C♮*) lies a half-step below *A7*'s tritone (*G♮-C♯*). Same fingering and strings. Cool, huh? That ain't all: In that one-fret shift, the notes reverse roles—*A7*'s ♭7-3 becomes *D7*'s 3-♭7. Wait, there's more: *E7*'s tritone—*G♯-D♮*, or 3-♭7—lies a half-step above *A7*'s. There's a formula here: From the I7's tritone, simply move down a fret for the IV7 or up a fret for the V7. (This drama repeats itself six frets higher—hey, that's three whole-steps—on the same strings, only this time *A7*'s tritone is the 3-♭7 type and *D7*'s and *E7*'s are ♭7-3 babies.)

Ex. 1



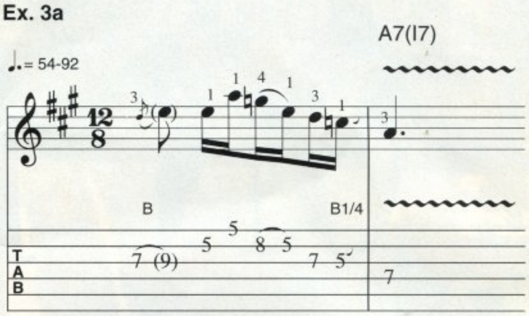
B.B. King popularized the chordal "rake" shown in **Ex. 2**. Five of the six subsequent notes are *Am7* chord-tones. This minor-melody-against-major-harmony sound is the essence of blues. Notice how the arpeggio leads smoothly to *E9*'s root, nailing the change. It's a Bluesbreaker lick: Eric Clapton, Peter Green, and Mick Taylor each worked variations on it.

Ex. 2

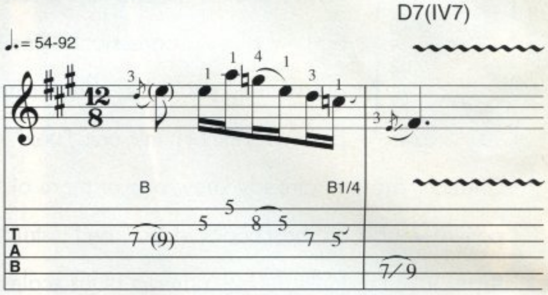


With minor adjustments, you can often tailor a lick to more than one chord. For example, graft a classic *Am7*-derived lick to *A7*, *D7*, and *E7* by targeting key chord-tones, as in **Ex. 3**. The lick resolves to *A7*'s root, *D7*'s 3rd, and *E7*'s 3rd, respectively. Pull the quarter-bend toward your feet.

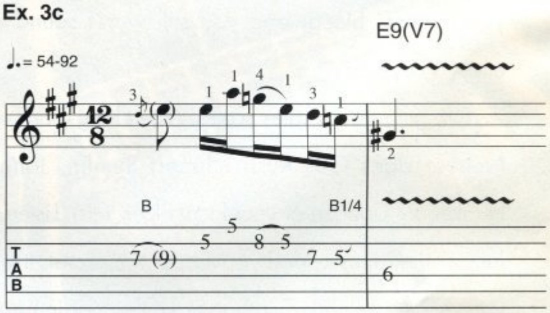
Ex. 3a



Ex. 3b

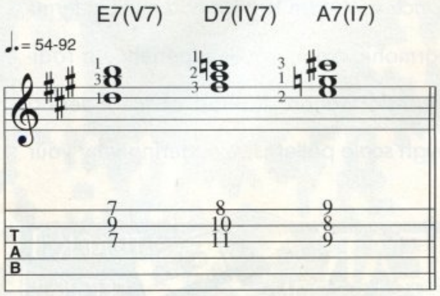


Ex. 3c

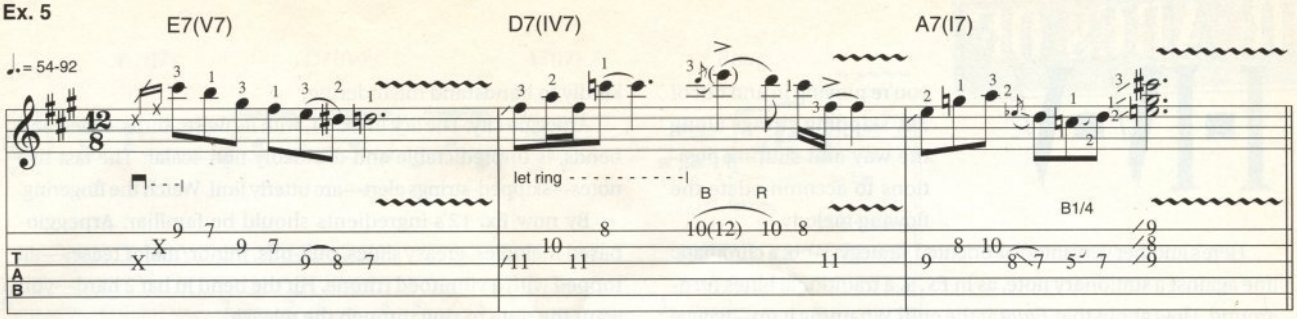


It's helpful to learn three-note dominant-chord voicings all over the fretboard and use them as focal points for developing melodic lines. Practice the *E7*, *D7*, and *A7* shapes in **Ex. 4**, and then try **Ex. 5**, a V7-IV7-I7 phrase. See how each chord shape is incorporated into its corresponding lick? The *D7* grip (bar 2, beats one and two) is particularly gnarly—Robert Johnson all the way. That

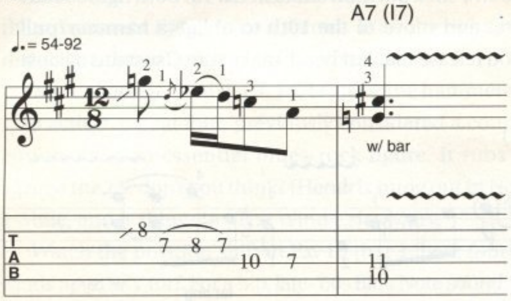
Ex. 4



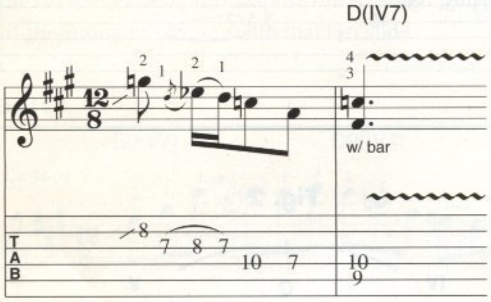
Ex. 5



Ex. 6a



Ex. 6b



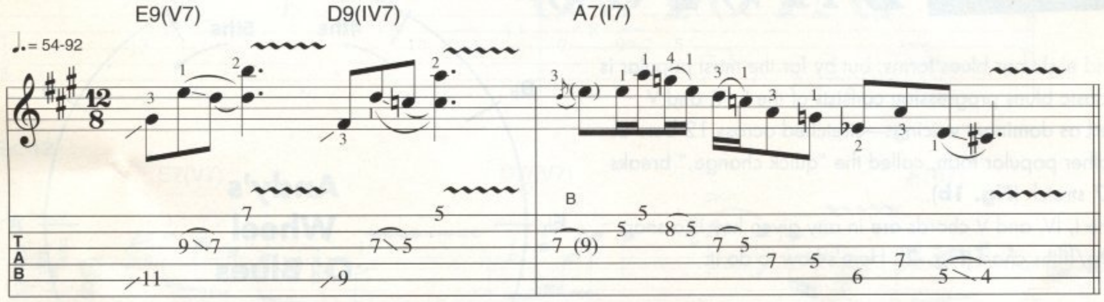
last interval jump in bar 2 is a nifty tritone shape.

Ex. 6 presents another "same lick, different application" scenario. The tags are *A7* and *D7* tritones, played this time on the fifth and fourth strings. In the key of *A*, map out the I7-IV7-V7 tritones on these strings, in both 3-♭7 and ♭7-3 configurations. Mastering tritones, especially on the inside four strings, will ratchet your playing to the next level.

Skipping strings—a handy death-to-scales tactic—gives your leads compelling contours. In Ex. 7, slam *E9* and *D9* with a favorite Albert King/Stevie Ray wide-interval move that *feels* as groovy as it sounds. Bar two oozes non-box-scale thinking as well. Note the diminished fifth (*E♭-A*) followed by the sly half-step slide. By contrasting large and small intervals, you maintain melodic interest.

Scale-pattern adherents would see Ex. 8 as a run that traverses second- and fifth-position boxes. But that wouldn't do justice to the *colors* you're generating. Try another view: In bar 1, while flirting with the minor/major axis, you're dancing with an *Amaj6* arpeggio (*A-C♯-E-F♯*) and letting it lead you up the neck. In bar 2,

Ex. 7



FYI: TRITONE TWINS AND THE FLAT-FIVE SUBSTITUTION

The tritone—an interval of three whole-steps, or a diminished fifth—divides an octave in half. Inverted, this symmetrical interval remains a tritone. In a dominant 7th chord, the 3rd and ♭7th degrees form a tritone. For example, *E7*'s tritone is *G♯-D*. Invert this, and you get *D-G♯ (A♭)*, the 3rd and ♭7th of *B♭7*. Since *E7* and *B♭7* are tritone twins, you can substitute one for the other. You can swap *any* two dominants (whether dominant 7th, 9th, or 13th chords) whose roots are a diminished fifth apart. This "flat-five substitution" is a jazz mainstay. ■

THE ABCS OF I-IV-V

you're moving in and out of *D9*, skipping strings along the way and shifting positions to accommodate the flowing melody.

Here's another very interval-oriented strategy: Work a chromatic line against a stationary note, as in **Ex. 9**, a traditional blues turnaround. How about that *Eaug* at the end? Whammy it up—whew!

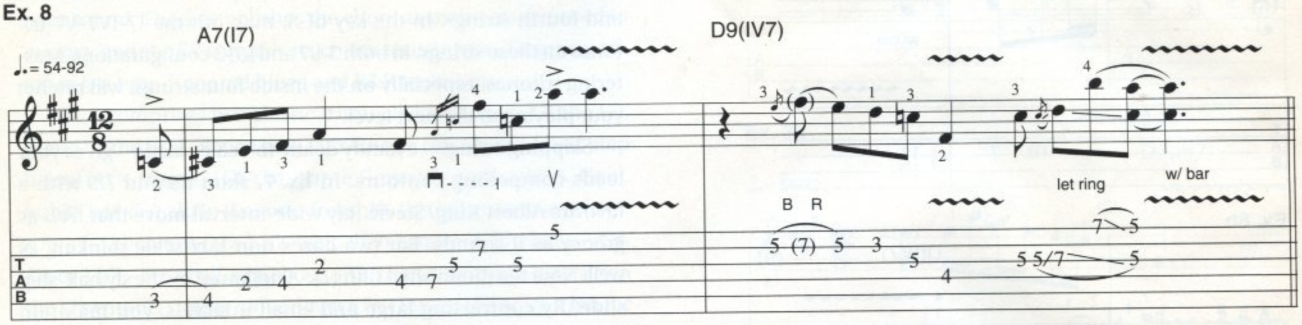
Ten of the 11 notes in **Ex. 10** are *D9* chord-tones, yet the lick is melodic and bluesy. There's no mistaking what chord you're orbiting. That's good, since in the real world, an audience doesn't take kindly to bandstand meandering.

Arpeggio city: The lick in **Ex. 11**, with its twists, turns, slides, and bends, is unpredictable and decidedly non-scalar. The last five notes—skipped-strings alert—are utterly Jimi. Watch the fingering.

By now **Ex. 12**'s ingredients should be familiar: Arpeggio-based melodies, greasy slides, pull-offs, minor/major teases—all topped with a vibratoed tritone. Hit the bend in bar 2 hard—you want the note to sing through the release.

There are two slick position shifts in **Ex. 13**. Both figures start at the 8th fret and move to the 10th to oblige a hammer/pull fest. When you release that last bend, make sure *C* sustains against

Ex. 8



12-BAR BASICS

There are 16-bar and eight-bar blues forms, but by far the most popular is the 12-bar scheme. A basic blues progression consists of the I, IV, and V chords of a key—played as dominant voicings—stretched across 12 bars as shown in **Fig. 1a**. Another popular form, called the "quick change," breaks up that initial four-bar I7 stretch (**Fig. 1b**).

Determining what the I, IV, and V chords are in any given key is a snap using the cycle of fourths/fifths chart (**Fig. 2**). Here's how to do it:

- Choose your key.
- From that note, move one note counterclockwise for the IV chord and one letter clockwise for the V.
- Make the three chords dominant—use either 7th, 9th, or 13th voicings—and you're done.

For example, let's find the three chords in, say, the key of *B♭*. From *B♭*, one counterclockwise move yields *E♭* (the IV), and one clockwise move produces *F* (the V). The I7, IV7, and V7 chords in *B♭* are *B♭7*, *E♭7*, and *F7*. ■

Fig. 2

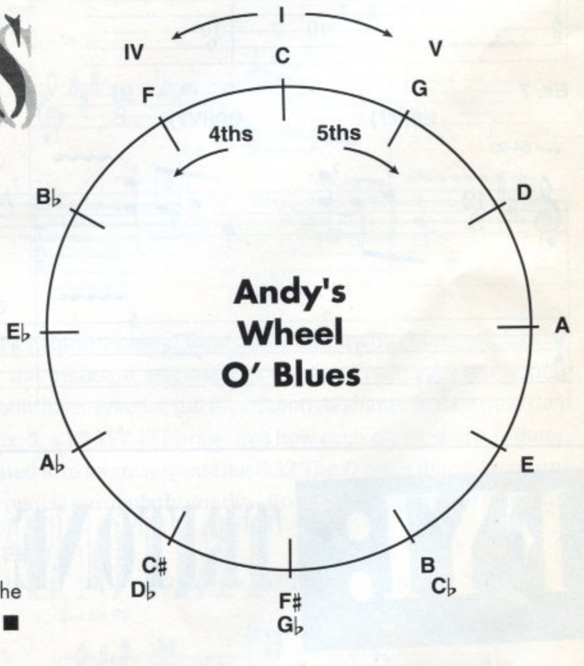
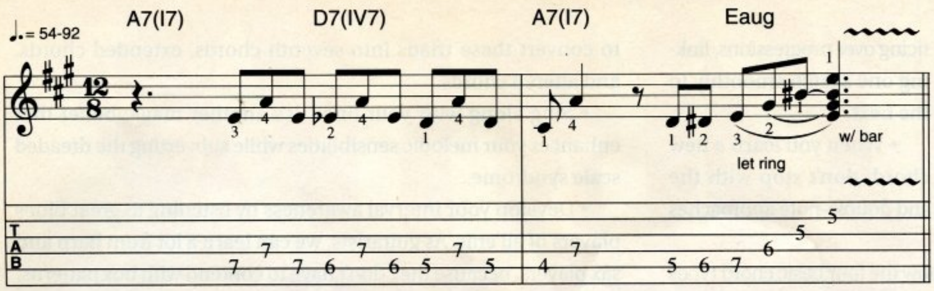


Fig. 1

bar number:	1	2	3	4	5	6	7	8	9	10	11	12
(a) basic 12-bar:	I7	/	/	/	IV7	/	I7	/	V7	IV7	I7	V7
(b) quick change:	I7	IV7	I7	/	IV7	/	I7	/	V7	IV7	I7	V7

Ex. 9

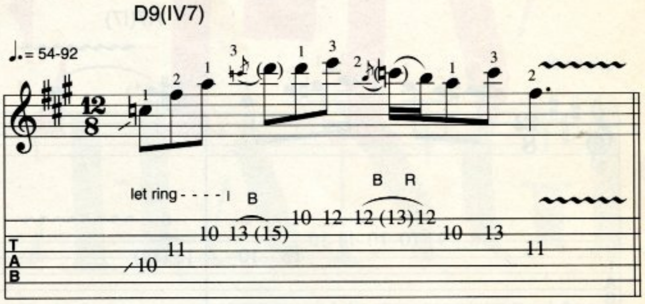


the subsequent *F#* to create a tritone. With the right power-tube distortion, this interval wails like a banshee.

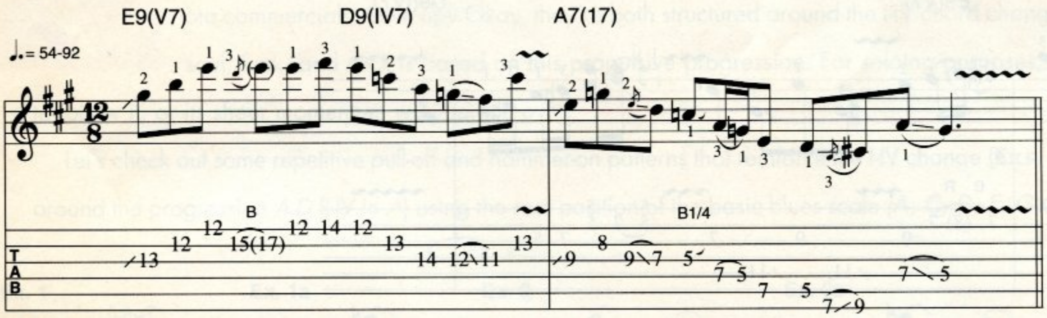
More shades o' Jimi in **Ex. 14.** He took the hammered double-stop action in beat four, previously considered a country move, and made it an essential blues-rock figure. It rubs sensually against the *E9*, don't you think? (Hendrix hung out in Nashville for a while, and it shows in "The Wind Cries Mary.")

Watch the position shift in **Ex. 15** (bar 1, beat four). This lick winds up in SRV turf. For a hip, late-'50s Blue Note sound, *à la* Kenny Burrell and Grant Green, play bar 1's I7 double-stop routine over the IV7 and V7. Simply transpose the action so you hit the chord-of-the-moment's tritone with that last slide.

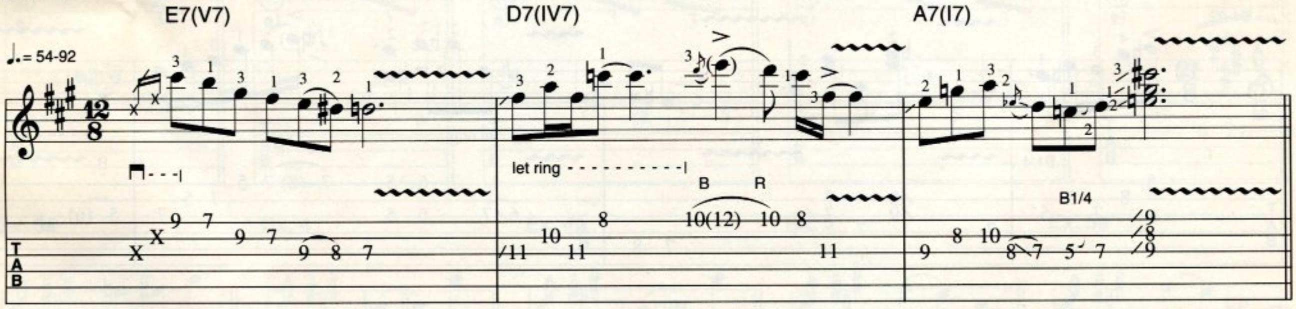
Ex. 10



Ex. 11



Ex. 12



Ex. 16 features a chromatic opening, beaucoup sliding sixths, and Hendrixy double-stops. Ending at the fifth position, the lick migrates from the eighth through the fourth positions. It's fluid, melodic, and bears scant connection to scale patterns.

To explore chord-targeting concepts on your own, remember these guidelines:

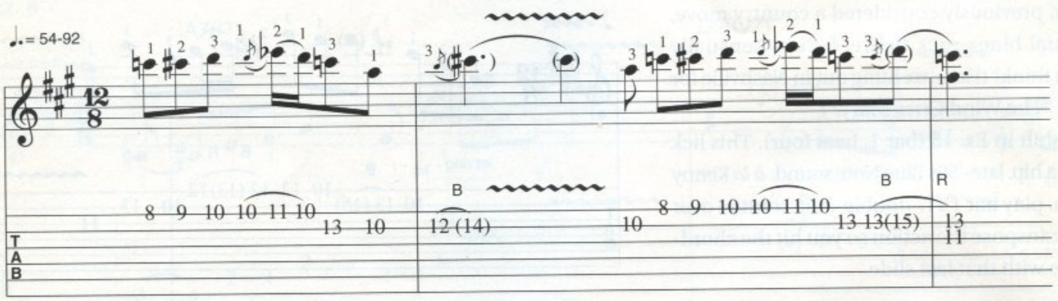
- Revisit all the chords you know, listening to them one or two notes at a time (remember to audition the widest available intervals). With a clear picture of the fretboard shape in your mind, move into each chord-tone from above and below. Try approaching chord-tones from a half-step below and either a half- or a whole-step above. Then jump to them from a string or two away. Reverse the process, moving from chord-tones to other notes. When you find an intriguing way to outline a chord melodically, tie the move to your favorite licks.
- As you discover how to outline individual chords, start prac-

THE ABCs OF I-IV-V

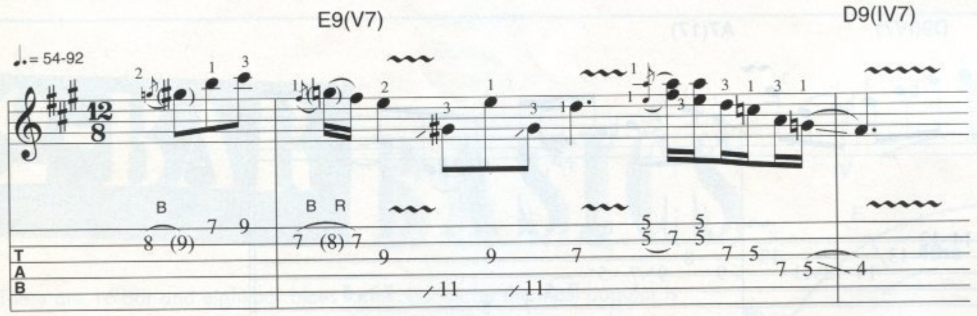
ticing over progressions, linking one sketch smoothly to the next.

- When you learn a new chord, don't stop with the static grip. Take time to explore single- and double-note approaches and exits to the harmony.
- Brush up on chord theory. Learn how the four basic chord types are constructed (major, minor, augmented, diminished) and how to convert these triads into seventh chords, extended chords, and altered chords.
- Sing along with your lines. It's another magic bullet that enhances your melodic sensibilities while subverting the dreaded scale syndrome.
- Develop your interval awareness by listening to great blues players of all eras. As guitarists, we can learn a lot from harp and sax players, because they don't have to contend with box patterns.
- Above all, learn to follow your ears, not your fingers. ■

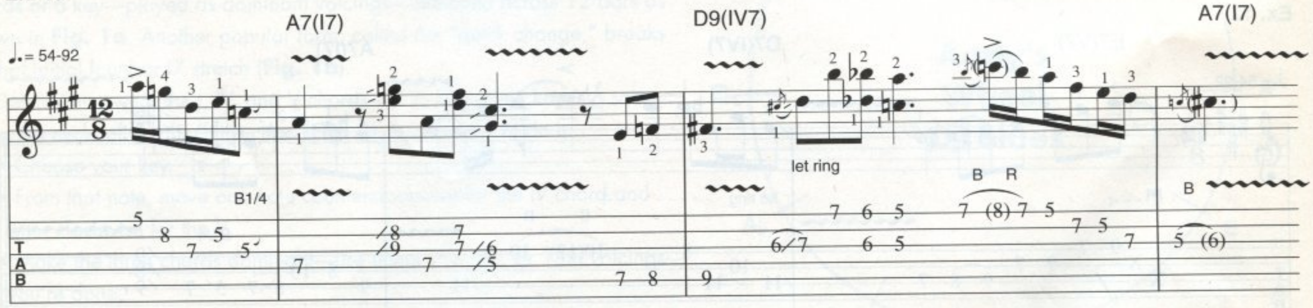
Ex. 13


♩.= 54-92
A7(I7)
D7(IV7)
B
R

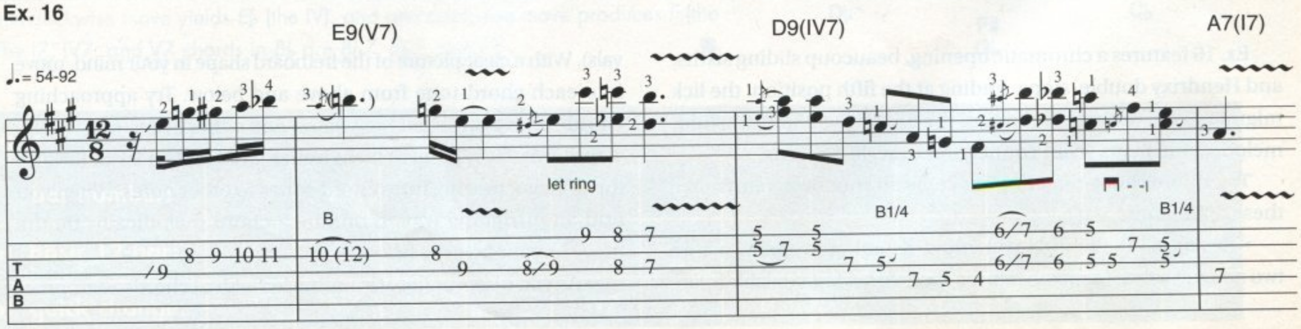
Ex. 14


♩.= 54-92
E9(V7)
D9(IV7)
B
R

Ex. 15


♩.= 54-92
A7(I7)
D9(IV7)
A7(I7)
B1/4
let ring
B
R

Ex. 16

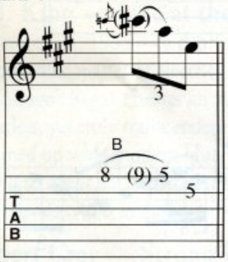

♩.= 54-92
E9(V7)
D9(IV7)
A7(I7)
let ring
B
B1/4

NAILING THE I-IV CHANGE

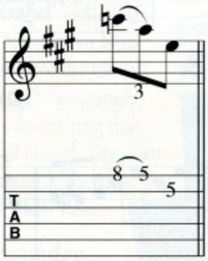
Quick now—what do French composer Eric Satie's *Trois Gymnopédies* (1888) and the Sex Pistols' "God Save The Queen" (1977) have in common? No, they haven't been featured as retro background music in Toyota commercials. Give up? Okay, they're both structured around the I-IV chord change. Tons of R&B, blues, soul, funk, and rock is based on this propulsive progression. For soloing purposes, you better know how to follow it, or its sheer momentum will run you over.

Let's check out some repetitive pull-off and hammer-on patterns that reinforce the I-IV change (**Exs. 1-5a**). They're based around the progression *A-D* (I-IV in *A*) using the root position of the basic blues scale *(A, C, D, E, G, with C# and F# added*

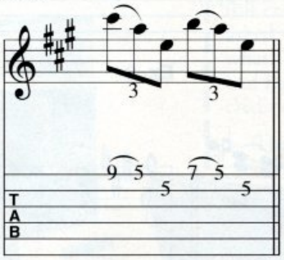
Ex. 1



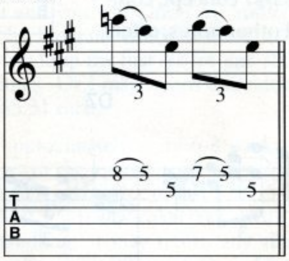
Ex. 1a



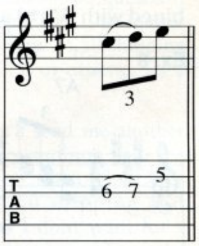
Ex. 2


3
3
9 5
5
7 5
5
T
A
B

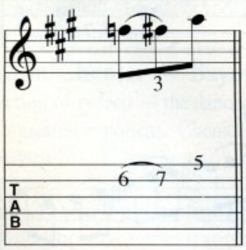
Ex. 2a


3
3
8 5
5
7 5
5
T
A
B

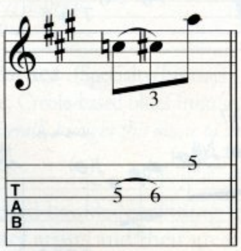
Ex. 3



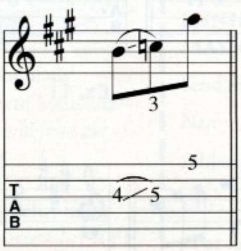
Ex. 3a



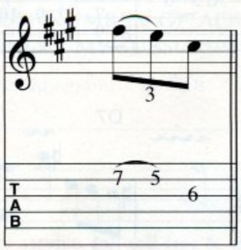
Ex. 4



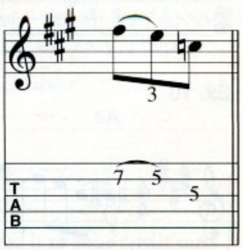
Ex. 4a



Ex. 5



Ex. 5a



HEAR THIS LESSON
TRACK 2
SEE PG 3

BY DAVE RUBIN AND ARLEN ROTH

THE I-IV CHANGE

from the the Mixolydian mode). Additional passing notes appear in **Ex. 3a** (*F♮*) and **Ex. 4a** (*B*).

The concept is the same for each pair of examples: The first figure prominently features the note *C♯* and is meant to be played over the I chord, and the second figure, to be played over the IV chord, replaces the *C♯* with *C♮*, the lowered 7th of IV. Substituting the lower pitch draws your ear into the chord change. Ex. 4 uses *C♮* as a passing tone to *C♯*, a common blues practice.

A cool way to learn these examples is to record a measure of *A, A7*, or *A9* alternating with a measure of *D, D7*, or *D9* for a few dozen bars. Play each lick four times over its corresponding chord. When you get the phrasing locked in, you'll have an exhilarating effect—and a good chops-builder.

The crucial movement between I and IV at the beginning of a 12-bar blues also gives you an opportunity to display your creativity and mastery of the idiom. Let's look at some ideas for soloing over this progression more effectively.

These licks expand on the important common note of the two chords: the I chord's ♭3rd, which is also IV's ♭7th. This ♭3/♭7 relationship can be utilized in chromatic runs, half-step bends, double-stops, and many other situations, enabling you to get through the I-IV transition with class and finesse. The ♭3/♭7 concept, combined with IV's ♮3 and other notes, offers many possibilities.

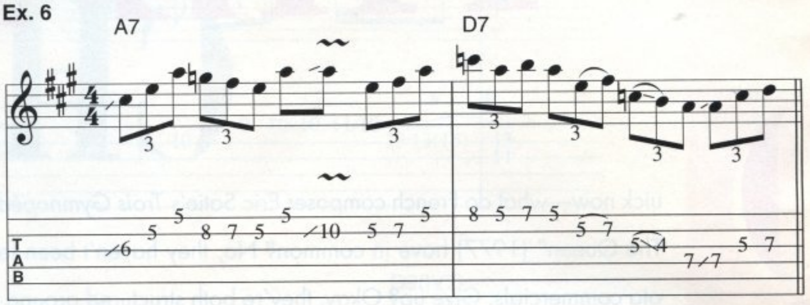
Exs. 6 through **11** are based on the first two measures of a 12-bar blues in the key of *A* and lead back to I. Each lick has a different "point of view" and should be practiced at a variety of tempos. Experiment and put your personal touch to this great musical moment. ■

……

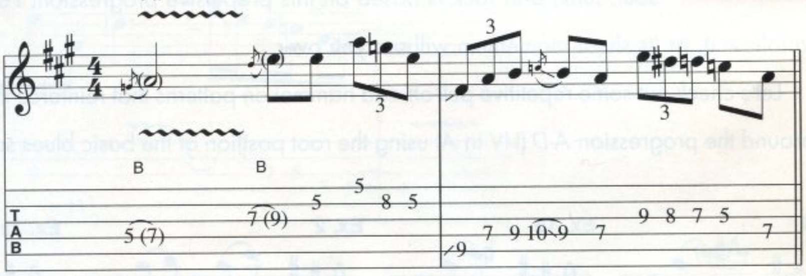
New York City guitar teacher Dave Rubin has performed with Chuck Berry, Screamin' Jay Hawkins, and members of James Brown's JBs. His new book is Inside The Blues: Four Decades Of The Great Blues Guitarists *[Hal Leonard]. It's the first in a series by Rubin that will include books on shuffle rhythms, trio blues, and soul and R&B guitar. Dave also contributes to the "Sessions" section in* Guitar Player.

Besides recording solo albums and accompanying artists including Simon and Garfunkel and Phoebe Snow, Arlen Roth founded the Hot Licks *audio/video instructional series and was the guitar coach for the movie* Crossroads. *His latest album is* Toolin' Around *[Blue Plate], and he just started work with Paul Simon on a new Broadway play.*

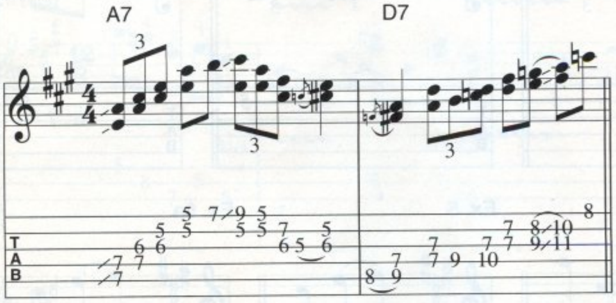
Ex. 6



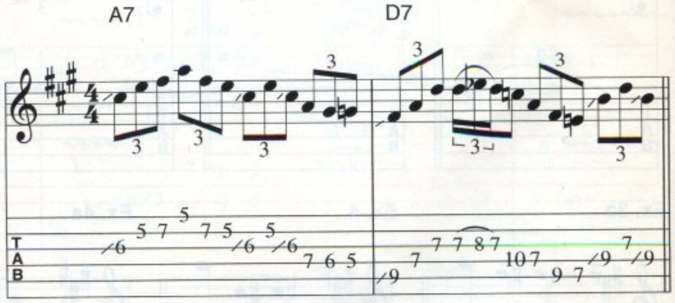
Ex. 7



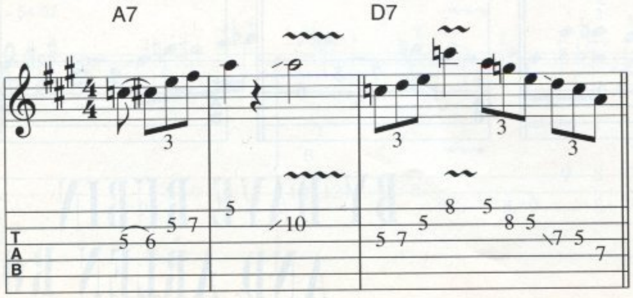
Ex. 8



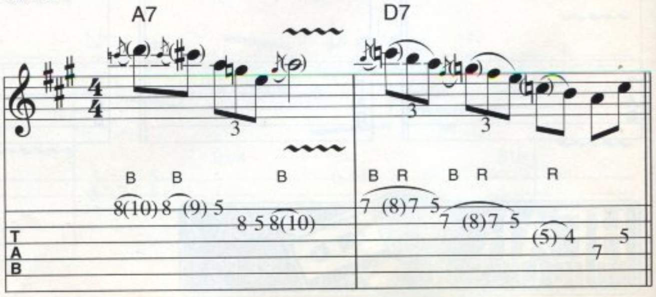
Ex. 9

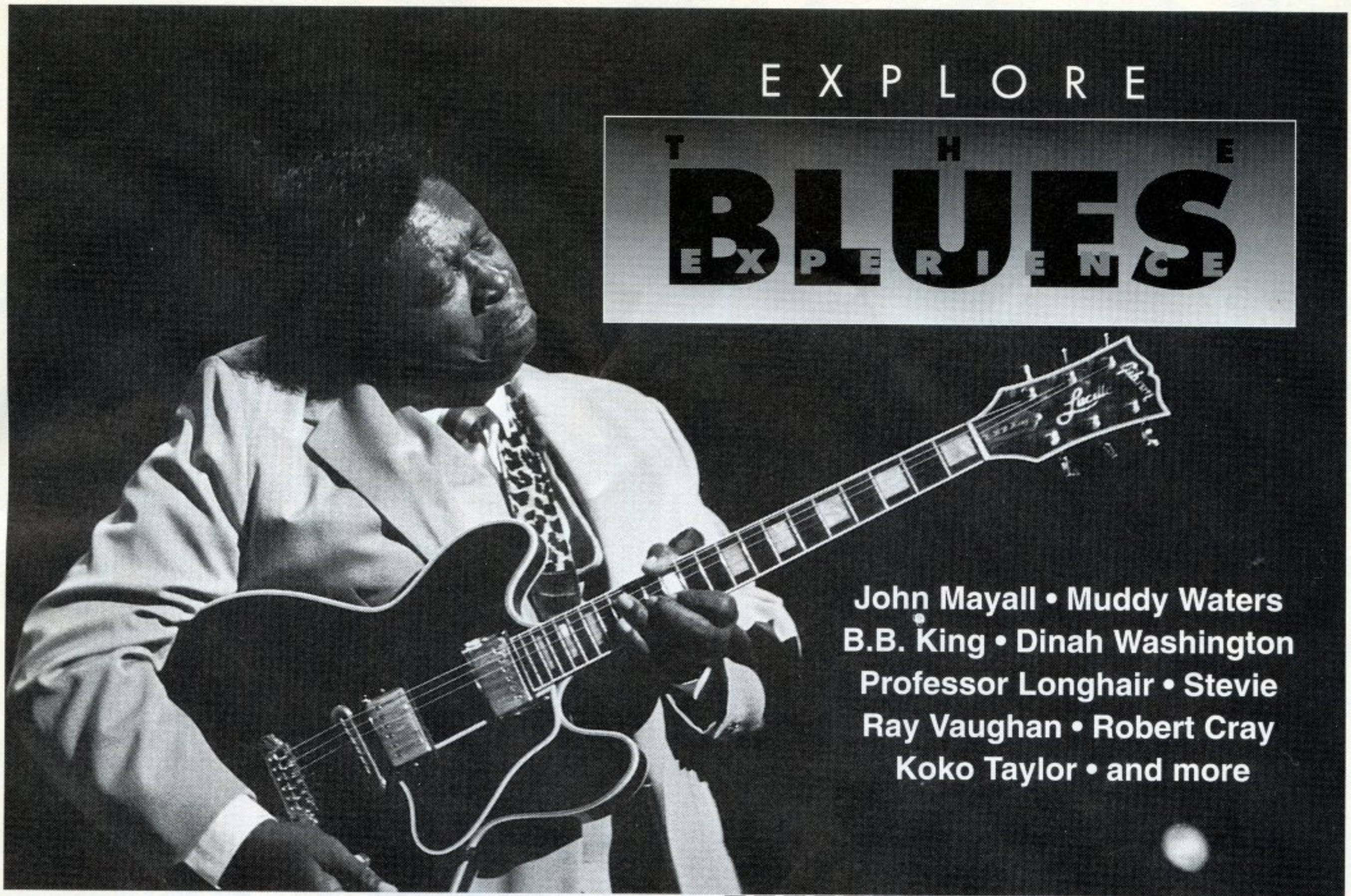


Ex. 10



Ex. 11

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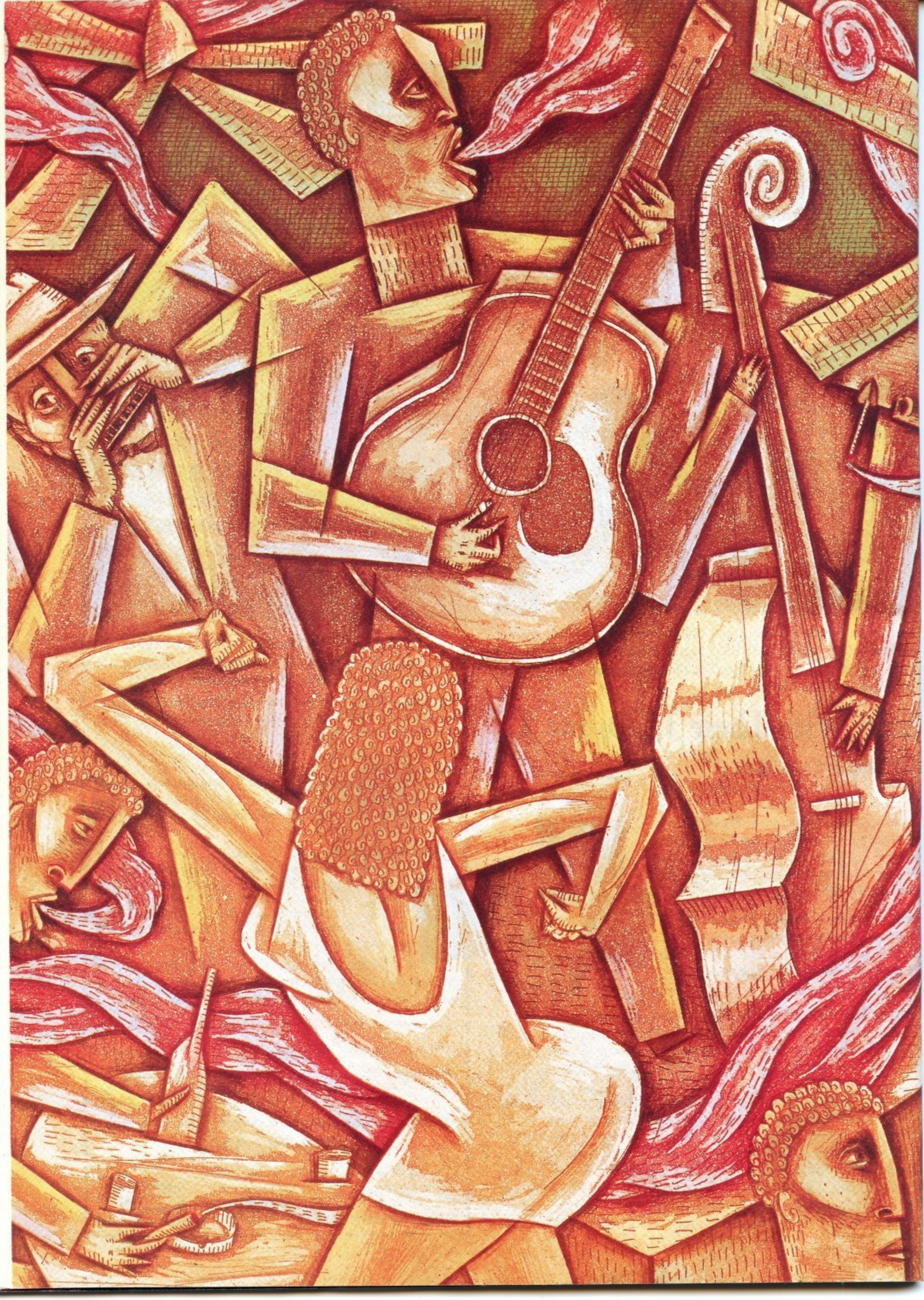


ENCYCLOPEDIA OF BLUES TURNAROUNDS

Just because the blues is based on straightforward elements such as 12-bar chord progressions and pentatonic scales doesn't mean it's easy to master. In fact, the fewer elements a style has, the higher its potential for monotony. But while serious players often spend countless hours expanding their solo vocabulary, they often overlook one the blues' most important elements: the turnaround, a two-bar phrase consisting of a series of notes and/or chords that connects one chorus to the next. A turnaround lets listeners know that the next

BY DALE MILLER

HEAR THIS LESSON TRACK 3 SEE PG 3

ILLUSTRATION: RICHARD DOWNS

BLUES TURNAROUNDS

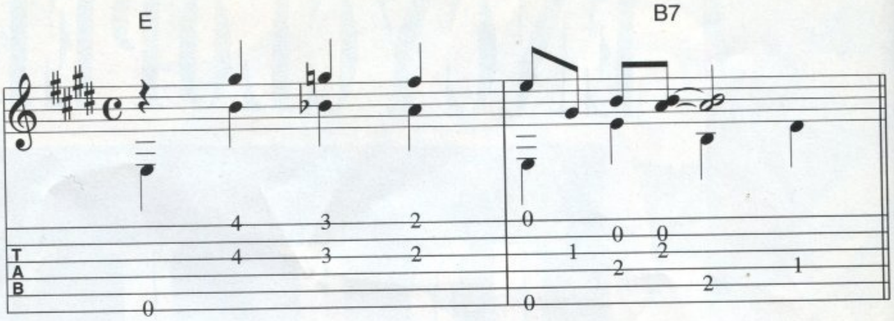
chapter of a musical story is about to unfold, and it can drive the music forward and serve as a jumping-off point for a killer solo or an accompaniment groove.

Turnarounds can consist of many elements, which probably explains why they elude so many players. Some have only single notes, while others are based on a series of double-stops and/or chords. The most complex variety uses contrary motion, in which lines move in opposite directions.

Before you tackle the following examples, note that some of the most successful, emotional blues ever recorded don't use turnarounds at all. Bluesmen such as King Solomon Hill only hinted at chord changes, but still produced haunting, beautiful music. Others, like Tommy Johnson, played standard I-IV-V changes but remained on the tonic (I) through the last two measures, the traditional turnaround territory. But turnarounds are used by most blues players, often reflecting their ingenuity and instrumental mastery.

While most of this music is ideally suited for fingerstyle, it can also be played with pick-and-fingers technique. Much of it can even be adapted for a pick-only approach. Thoroughly

Ex. 1



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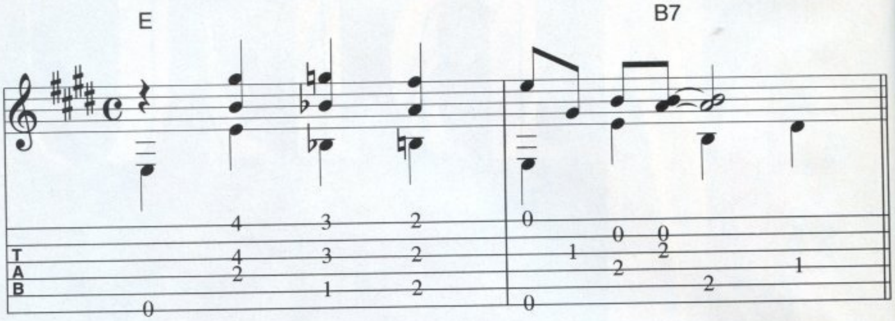

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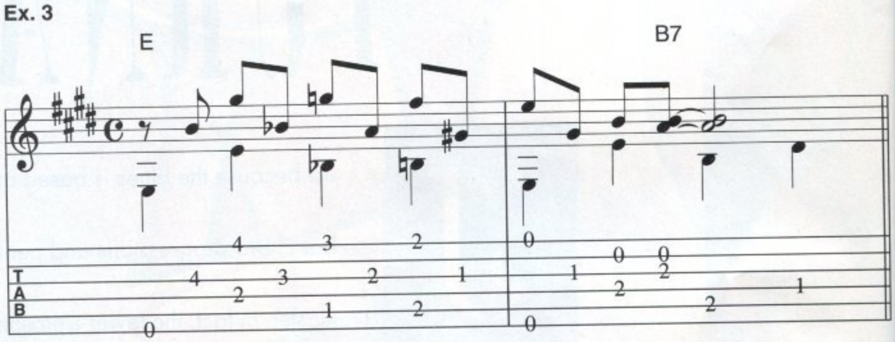

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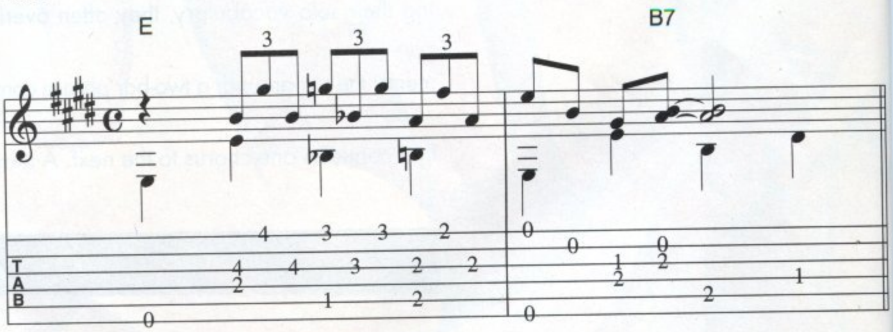

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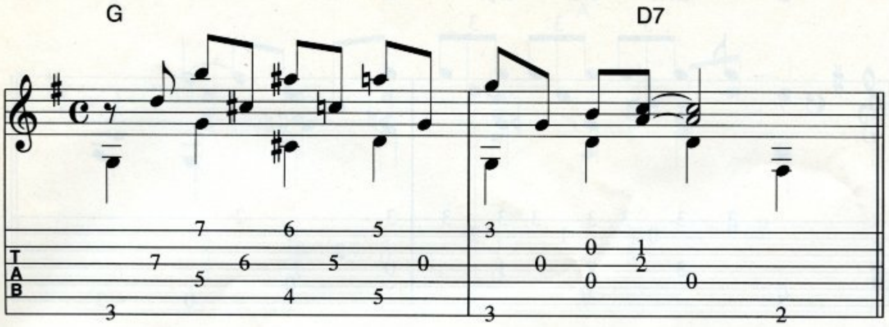
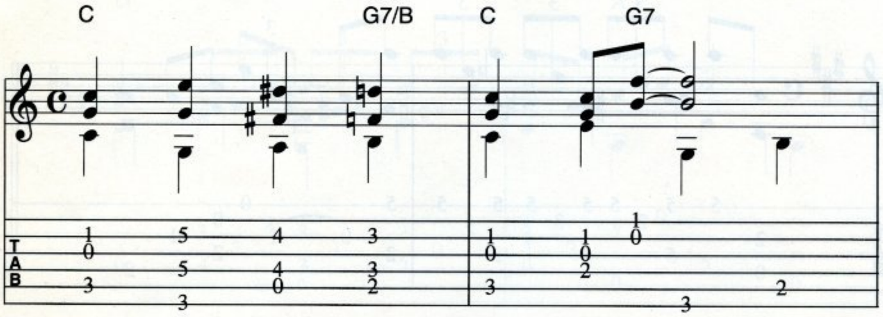
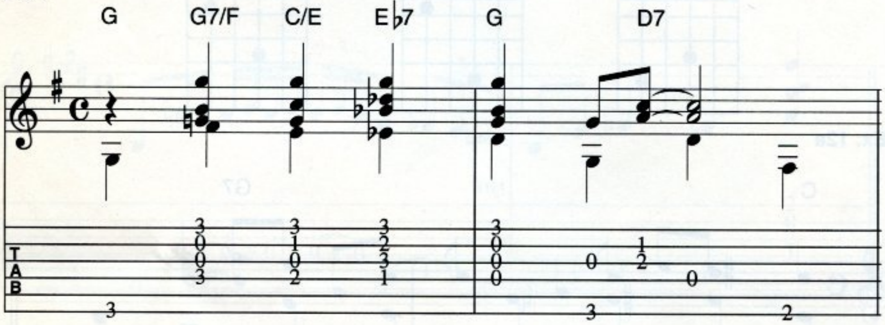


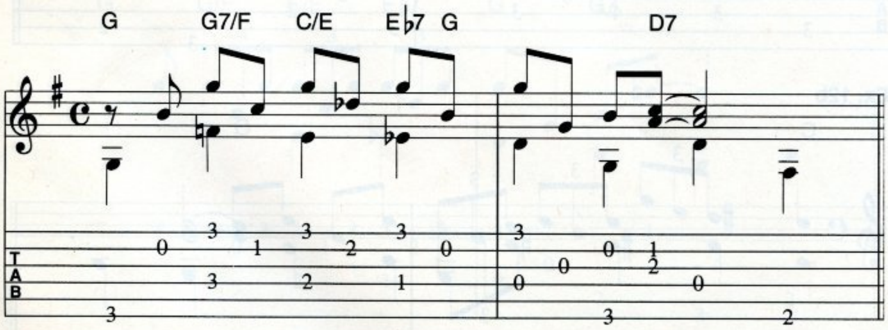
Ex. 6



Ex. 7



Ex. 8



analyze each example so you can apply its concepts to your own playing. Turnarounds with a clear series of harmonies have detailed chord symbols. Many turns are based on these common progressions: I-I7-IV-IVm-I-V7, I-I7-IV-#IVdim7-I-V7, I-I7-VII7-V-I-V7, and I-I7-IV-♭VI-I-V7. I've omitted detailed symbols from the harmonically ambiguous examples, although many partially conform to the preceding progressions.

The first four examples are in the key of *E*. **Ex. 1** is extremely common and basic and has some classic blues features. Measure 1 features descending chromatic sixths. (If you're feeling analytical, see if they fit into any of the progressions mentioned earlier.) **Ex. 2** shows how Ex. 1 can be embellished with a moving bass line. Ex. 2 also introduces contrary motion—the bass ascends (*B♭* to *B♮*), and the sixths on the first and third strings descend. Also try Ex. 2 with this bass line: *E, A, B♭, B♮*.

A medium-tempo or fast ragtime blues calls for syncopation. **Ex. 3** is similar to Ex. 2, except that certain notes are played off the beat. Compare the first measure of the first two examples and you'll see that Ex. 3 anticipates Ex. 2's positions on the offbeats. This enhances the swing feel and propels the music to the beginning of the next chorus.

Triplets work especially well for slower, soulful blues. In **Ex. 4**, the first triplet begins on a higher note, while the next one starts on a lower one. An easy way to create a new turnaround is to change the rhythm of one you already know. Although Ex. 2, Ex. 3, and Ex. 4

BLUES TURNAROUNDS

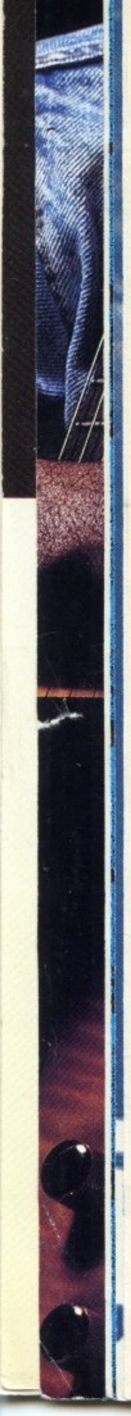
share the same notes, each has its own personality due to the different rhythms.

Now let's turn to the key of *G*. **Ex. 5** goes up the fingerboard more than the previous examples. Like Ex. 3, it features syncopation and anticipation. **Ex. 6** shows how Ex. 5's positions can be applied to the key of *C* merely by moving the notes on the first and third strings to the second and fourth. Also notice the bass line in Ex. 6's first measure, which steps upward from *G* to *C*.

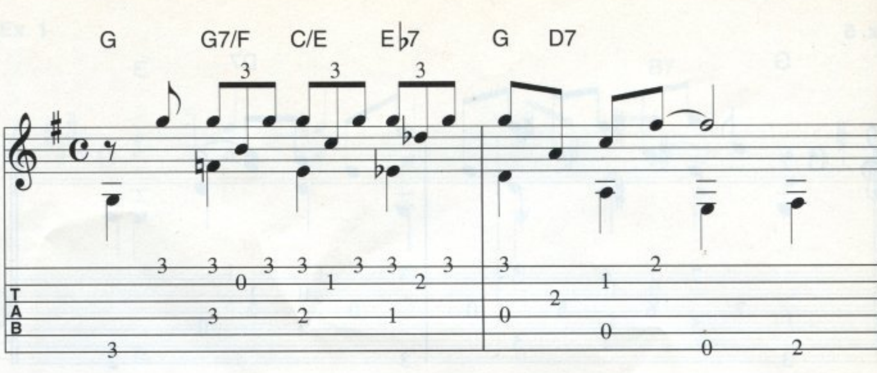
Ex. 7, used by the great Blind Blake, is one of my favorite turns. As you can see and hear, Blake was a master of chord inversion; the harmonies in measure 1 form an effective descending bass line. The *E♭7* chord also adds a lot of color and smoothly resolves to *G* in bar 2.

Blind Blake's turnaround can be syncopated in various ways. **Ex. 8** is appropriate for a ragtime tune, while **Ex. 9**'s triplets work well for a slower blues. With some strategic refingering, Ex. 9 can be transposed to the key of *A* (**Ex. 10**). In Ex. 10's second bar, I've added a hammer-on in conjunction with a triplet, creating yet another variation.

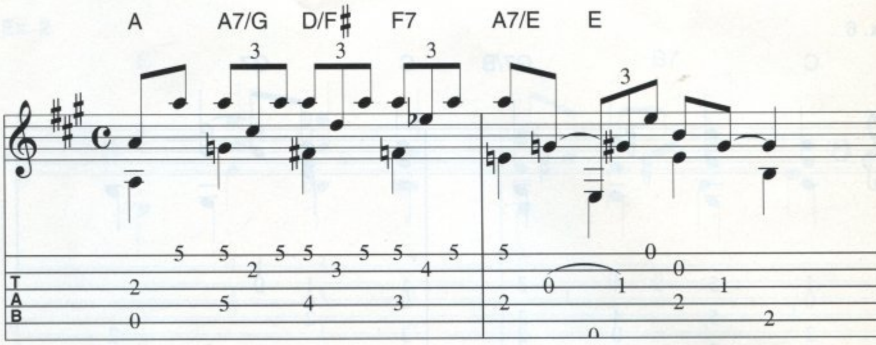
Although *C* isn't a common blues key, it



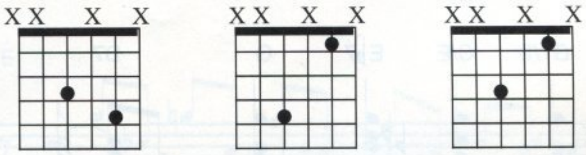
Ex. 9



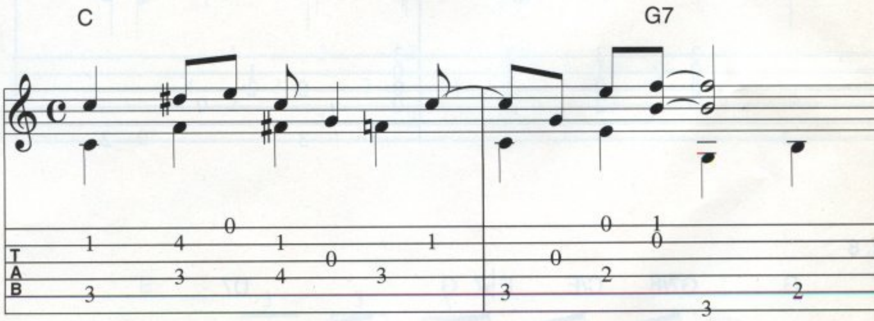
Ex. 10



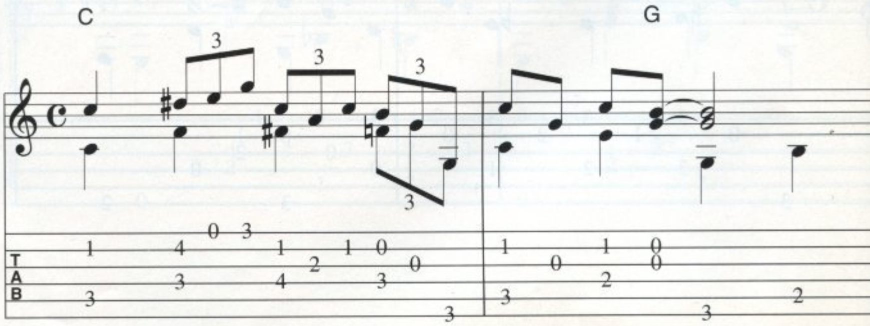
Ex. 11



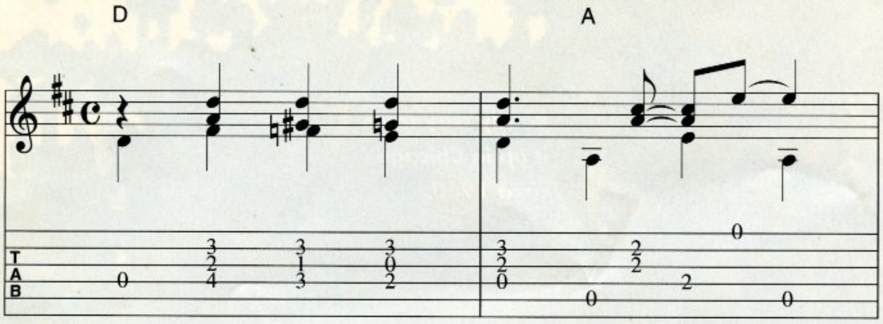
Ex. 12a



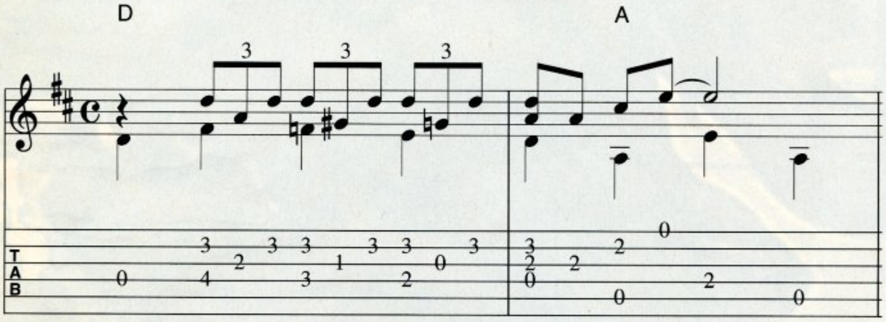
Ex. 12b



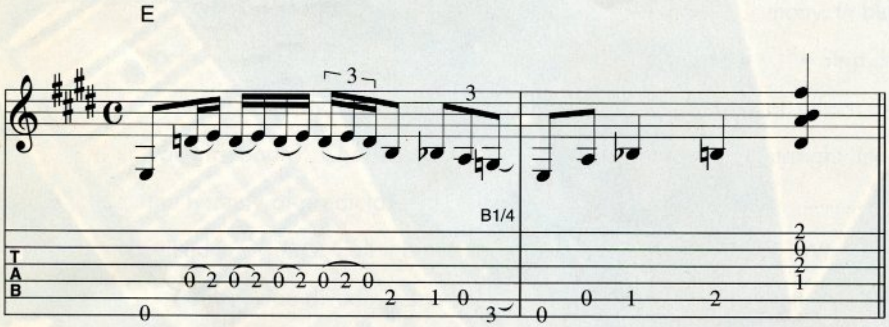
Ex. 13



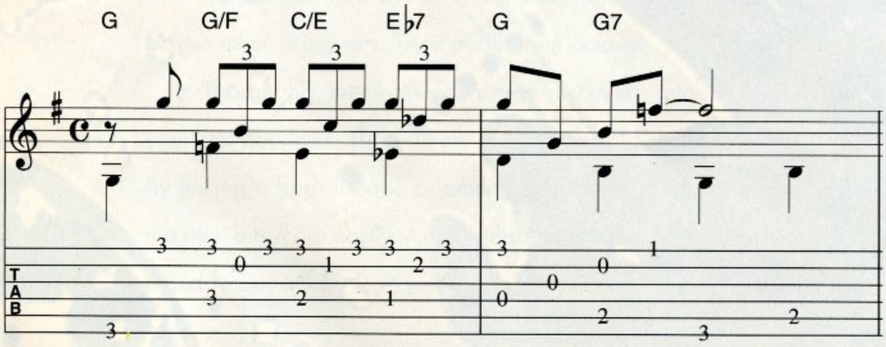
Ex. 14



Ex. 15



Ex. 16



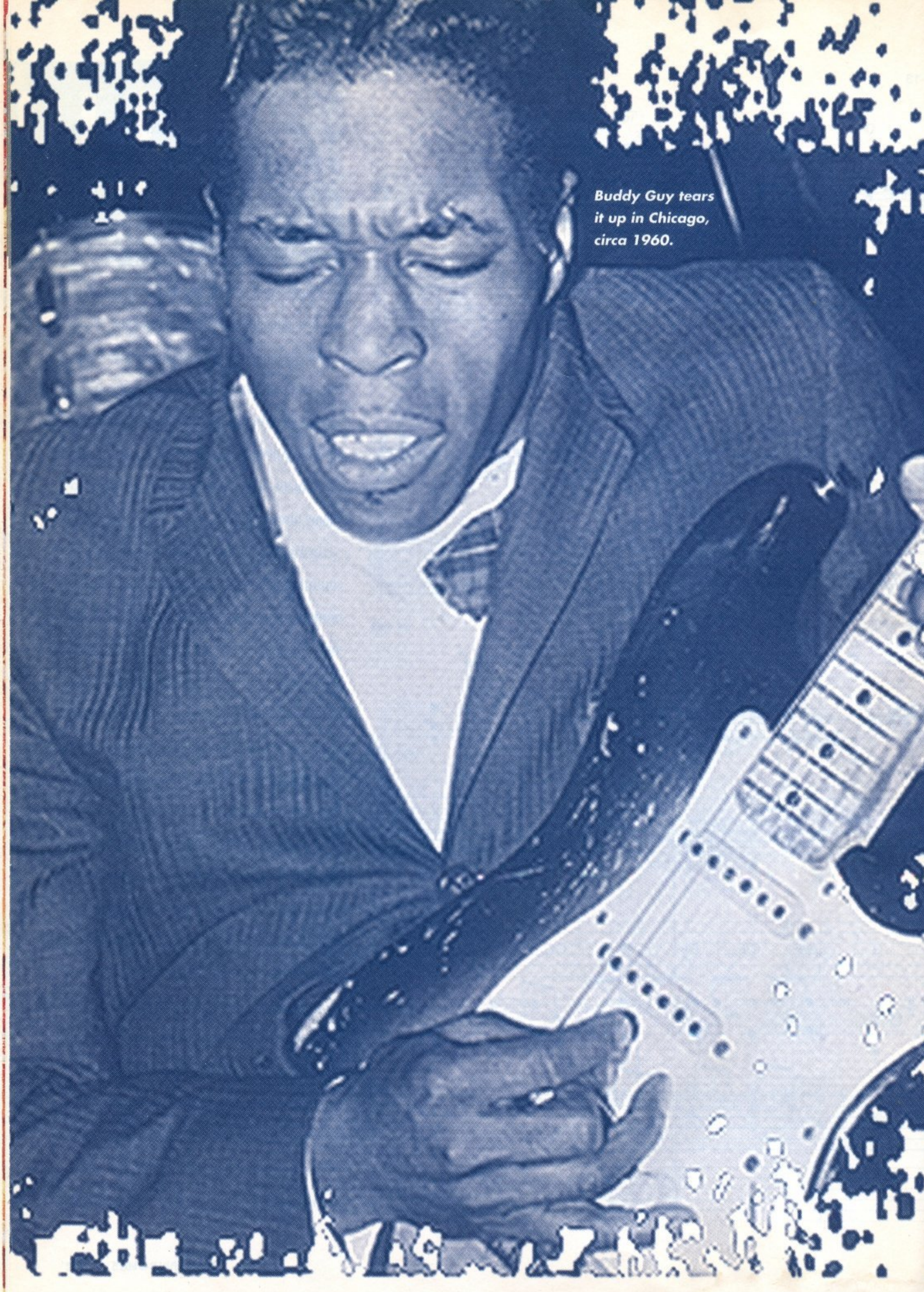
lends itself to a pianistic approach, in which inventive turns are a must. **Ex. 11**'s partial chord positions can produce some interesting voice leading. **Ex. 12a** is a syncopated turn suitable for a fast blues, while **Ex. 12b** works well for a slower tune. Listen to the way Ex. 12b's last triplet affects the bass line, creating a feel reminiscent of Blind Blake and Rev. Gary Davis.

Ex. 13 is in the key of *D*. In measure 1, the bass and middle voice descend while the upper voice (*D*) remains stationary. By now you should be able to syncopate this one on your own. **Ex. 14** shows a variation ideally suited to a slow blues.

In **Ex. 15**, it's back to the key of *E* for a soulful single-string turnaround that works particularly well in Texas-style blues characterized by players such as Lightnin' Hopkins and Mance Lipscomb. In measure 1, notice the hammers and the fourth-beat bend. Since Texas-style turns are usually limited to the blues scale (root, ♭3, 4, ♭5, 5, ♭7), they're easy to invent on your own.

Finally, it's good to know that turnarounds can be used at points other than a tune's last two measures. By resolving a turn to I7 instead of V7 (**Ex. 16**), you can substitute it for measures 3 and 4 or 7 and 8 of a 12-bar blues.

Your guitar should help you express your pent-up blues feelings, not be another one of life's frustrations. Mastering the art of the turnaround will not only make you a more well-rounded blues player, but also inspire you to solo and accompany others with more funk, soul, and drive. Have fun! ■



Buddy Guy tears it up in Chicago, circa 1960.

25 LICKS YOU MUST KNOW

Ever hit a musical plateau—a place where nothing sounds fresh and exciting, and your fingers lead your heart instead of the other way around? A great Rx for such malaise is to immerse yourself in the blues, listening to the masters, recreating their inspiration on your fretboard. Chances are you'll begin to break the tyranny of predictable patterns, stale scales, and wilted wankings. Call it blues rejuvenation therapy.

Before you dive in, some practical suggestions:

- Once you get the hang of a lick, transpose it up and down the neck. Free it from its key/position ghetto.
- When you find a move you like, work it out across other string sets. Try it in different octaves.
- Thoroughly integrate each new discovery into your standby licks. This will invigorate your old stuff. By linking a fresh idea to a familiar one, you'll recall the new bits more easily. And instead of playing, say, a Buddy Guy lick by rote, you'll be subtly twisting it into something new. That's good; slavish imitation doesn't always cut it on the bandstand.
- Be sure to play each lick against its indicated harmony. In blues, context is *everything*.
- Strip down your sound; cast off the sonic crutches of effects processing. Bare knuckled, plug your ax straight into your amp and *wail*. Hallelujah!

……

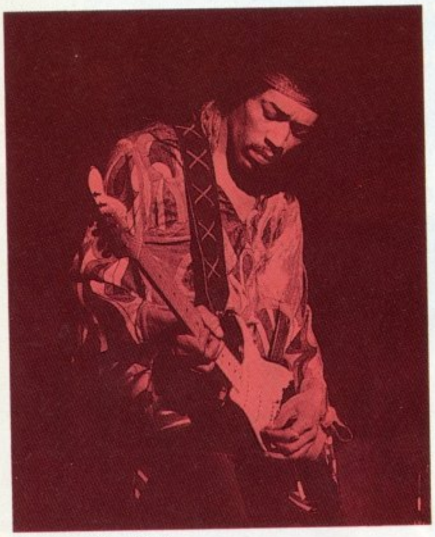
When it comes to cool blues intros, it doesn't get much better than this Jimi Hendrix lick, which outlines the I7 chord (**Ex. 1**). Notice how bar 2's tritone interval jump (G to C#) contrasts the descending chromatic lines that follow.

Ex. 2, a B.B. King lick from the immortal *Live At The Regal*, takes you through a tonic (I7) to subdominant (IV7) transition. Carefully observe the see-saw melodic contour; such movement keeps your audience engaged. Feel how the triplets propel your fingers into the last three notes. The lick opens with the same righteous chromatics

HEAR THIS LESSON TRACK 4 SEE PG 3

BY ANDY ELLIS

25 LICKS YOU MUST KNOW



Jimi Hendrix, 1970.

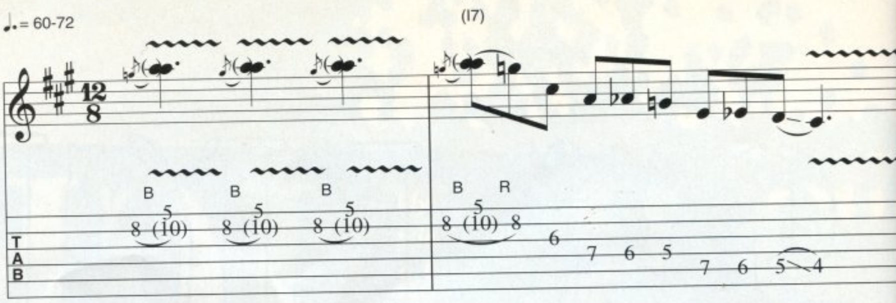
that closed our Hendrix intro. Can you spot the other move—we're talkin' *intervals*, not notes—that these two licks share? (See page **71** for more B.B. licks.)

Slippery triplets, interval jumps: Hendrix liked 'em in his blues, and so did Stevie Ray (Ex. 3). This lick is another dynamite I7-IV7 transition. Blitzkrieg the first note by scraping the deadened *A, D,* and *G* strings. Don't be afraid to take liberties with the triplet timing. Get lazy with the first group (beat two) and rush the second (beat three). Shoot for a swooping sound and put a big vibrato—huh!—on the last note.

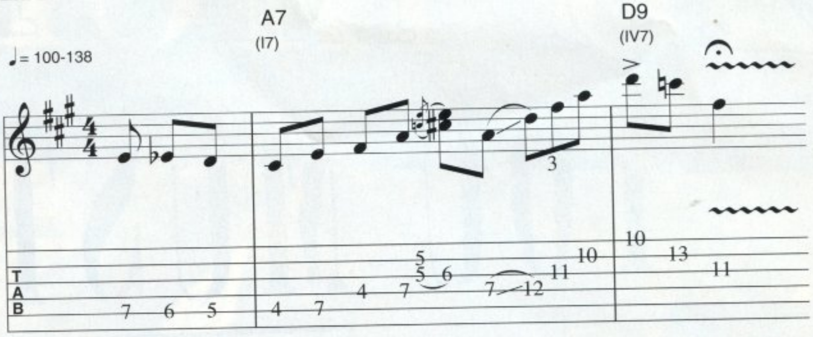
José Antonio
HOLLYWOOD

T-Bone Walker, 1940s.

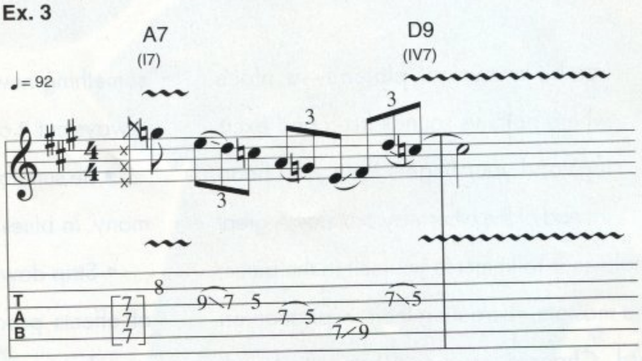
Ex. 1


♩. = 60-72
A7
(I7)
B
R

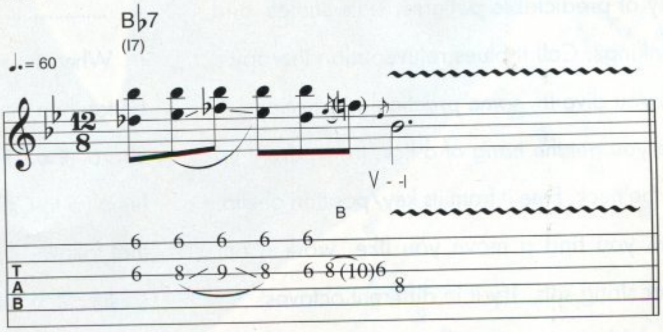
Ex. 2


♩ = 100-138
A7
(I7)
D9
(IV7)

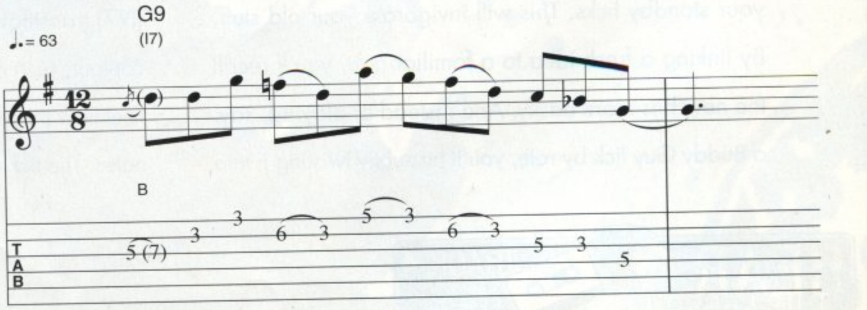
Ex. 3


♩ = 92
A7
(I7)
D9
(IV7)

Ex. 4



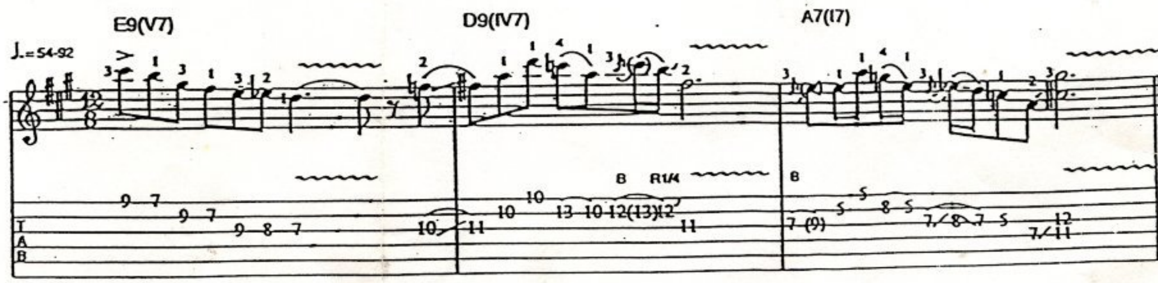
Ex. 5



HENDRIX: JOE SIA; T-BONE WALKER: MICHAEL OCHS ARCH

PLEASE NOTE THE FOLLOWING CORRECTION:

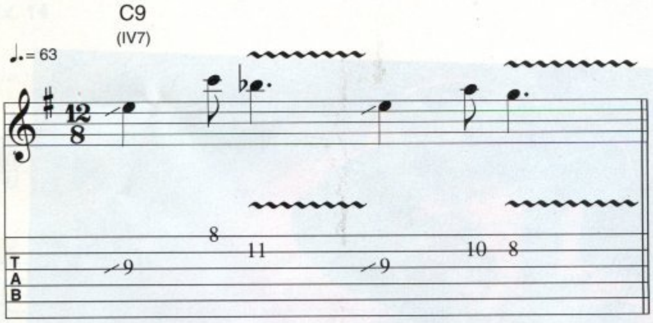
LESSON 1 - THE ABCs OF I - IV - V
EXAMPLE 12, PAGE 11 OF THE MAGAZINE
SHOULD READ:


E9(V7)
D9(IV7)
A7(I7)
♩. = 54-92
B
R1/4
B

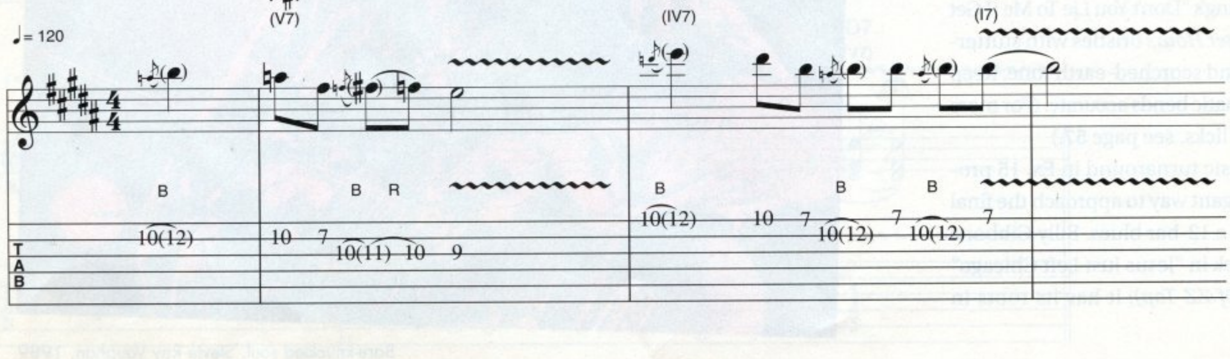
THE NOTES ON CALL AUDIO VERSION IS CORRECT.

Otis Rush and a close friend, 1957.

Ex. 6



Ex. 7



In his passionate "Leave My Girl Alone" from *Left My Blues In San Francisco*, Buddy Guy is on this double-stop lick like a dog on a bone (**Ex. 4**). Stevie Ray adopted this move as one of his staples. For an authentically greasy feel, slide into and out of the flatted fifth with your 3rd finger.

While we're in 12/8, let's not overlook this T-Bone Walker classic (**Ex. 5**). He used it in "Call It Stormy Monday" and many other songs. (Search out *The Complete Recordings Of T-Bone Walker 1940-1954*—a true bonanza of fat-toned, archtop blues lines.) This figure, often phrased in 4/4, became a mainstay of Otis Rush, Gatemouth Brown, Michael Bloomfield, and such modern players as Duke Robillard and Ronnie Earl. It's the 9th—*A*—that players find so compelling. **Ex. 6** is another T-Bone lick. So simple, so melodic, so graceful. What more could you ask?

Hubert Sumlin—Howlin' Wolf's legendary lead guitarist—had a tremendous impact on many players, including Bloomfield and Clapton. To appreciate Sumlin's unerring ear for the cool, try **Ex. 7**. This lick, drawn from "Shake For Me" *(Howlin' Wolf/Moanin' In The Moonlight)* crosses all three basic blues chords—V7, IV7, and I7—and features a surprising octave jump. Watch the half-step release in bar 2; keep it in tune, okay?

Otis Rush and Peter Green are particularly partial to minor blues. Green's "Black Magic Woman" provides a wealth of minor blues licks, including **Ex. 8** (dig the live version on *Fleetwood Mac—The Blues Collection).* In this Im7-V7 change, note how Green cleverly uses triplets to maintain momentum.

Wes Montgomery's jazz is utterly blues-infused. In **Ex. 9**, hear how he handles a IV7-

Im7 change: With an *A♮* against the *A♭7*—a ♭9th alteration—Wes proves you can go outside within a minor blues framework. (If you're unfamiliar with his playing, get *The Artistry Of Wes Montgomery* compilation. "Round Midnight," the opening cut, shows just how blue jazz can get.)

Kenny Burrell is another jazz-blues adept; his *Midnight Blue* is required listening. **Ex. 10** demonstrates how he carries the Buddy Guy/Stevie Ray double-stop flatted-fifth lick into a jazzier realm. Really emphasize those slides to put yourself in a New York state of mind. Burrell is big on double-stops; **Ex. 11** illustrates how he uses them in a V7-IV7-I7 change. Swing easy; when you can conjure smoky clubs and dank, red leatherette booths, you've nailed it.

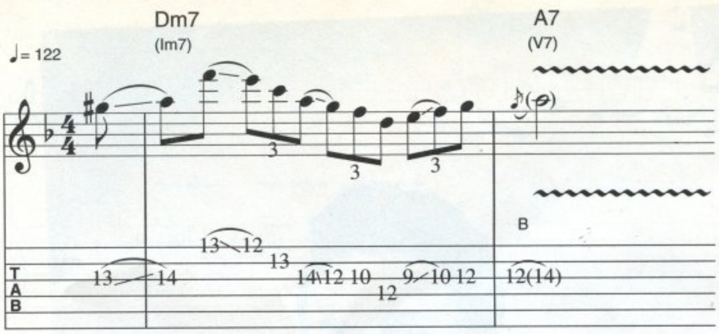
Ex. 12 contains Albert King's oft-imitated yodel. Mere mortals would end the phrase on the low *B♭*, but Albert jumps up an octave, anticipating the IV7 change with a sixteenth-note snap. This jump permeates his playing, as well as that of disciples Stevie Ray and Gary Moore. If you buy only one blues CD this year, make it Albert's *King Of The Blues Guitar.* This collection contains such gems as "The Hunter" and "Crosscut Saw." Can't get enough of that nasal, whining Flying V, can you?

Albert is renowned for his manly bends; **Ex. 13** gives you an idea just how tough they really are—especially with blues-approved strings gauged .010 or higher. This IV7-I7 classic comes from "Pretty Woman." Listen to King's solo, then compare it to the lead in Cream's "Strange Brew." Did Clapton do a note-for-note cop or what?

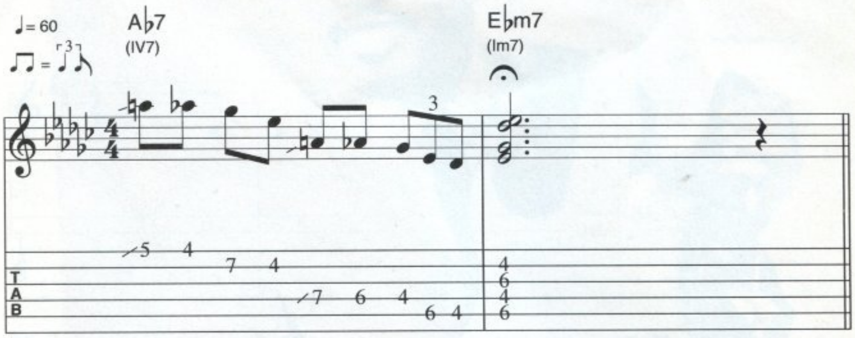
This next Albert lick (**Ex. 14**) comes our way via Gary Moore. His powerhouse version of King's "Don't You Lie To Me (I Get Evil)" on *After Hours* bristles with stuttering bends and scorched-earth tone. Keep those chromatic bends accurate. (For more Albert King licks, see page **57**.)

The classic turnaround in **Ex. 15** provides an elegant way to approach the final V7 chord in a 12-bar blues. Billy Gibbons plays this lick in "Jesus Just Left Chicago" *(The Best Of ZZ Top);* it has its roots in

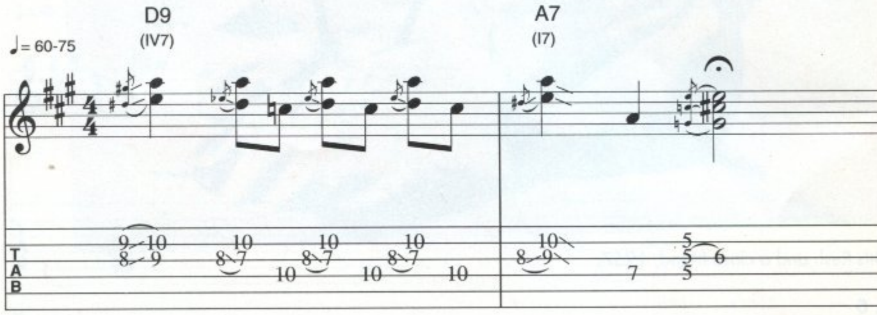
Ex. 8

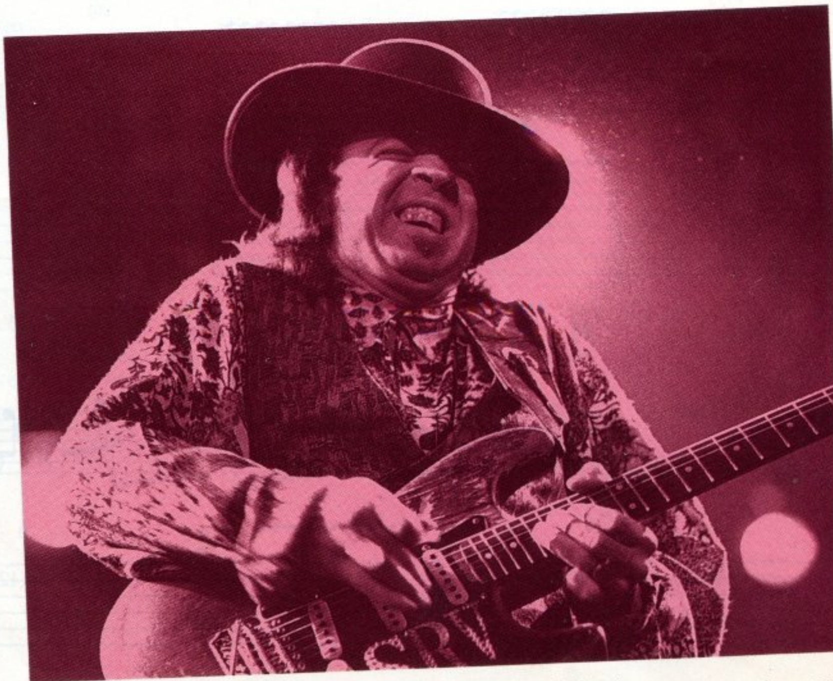


Ex. 9



Ex. 10

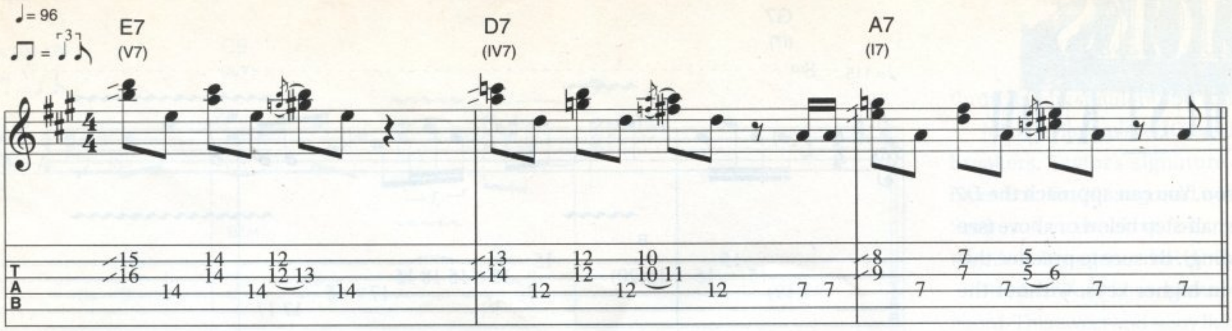




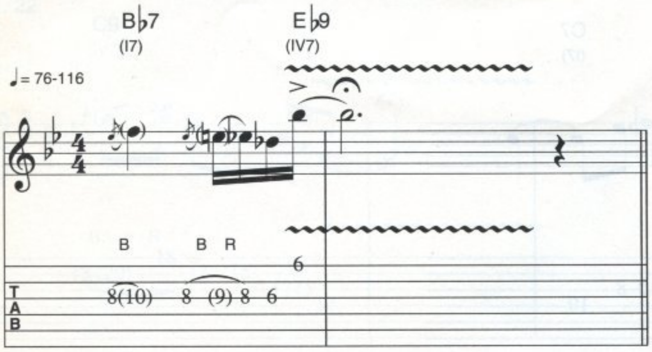
Bare-knuckled soul: Stevie Ray Vaughan, 19

STEVIE RAY VAUGHAN: CLAYTON CA

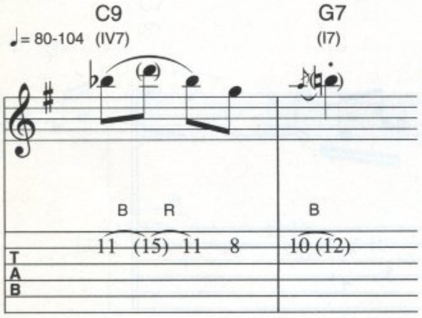
Ex. 11


♩= 96
E7
(V7)
D7
(IV7)
A7
(I7)

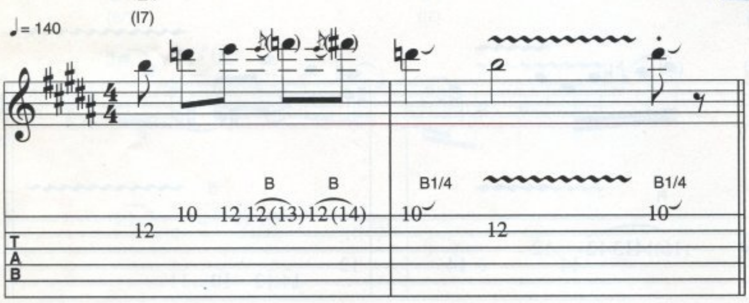
Ex. 12


B♭7
(I7)
E♭9
(IV7)
♩= 76-116
B
B R

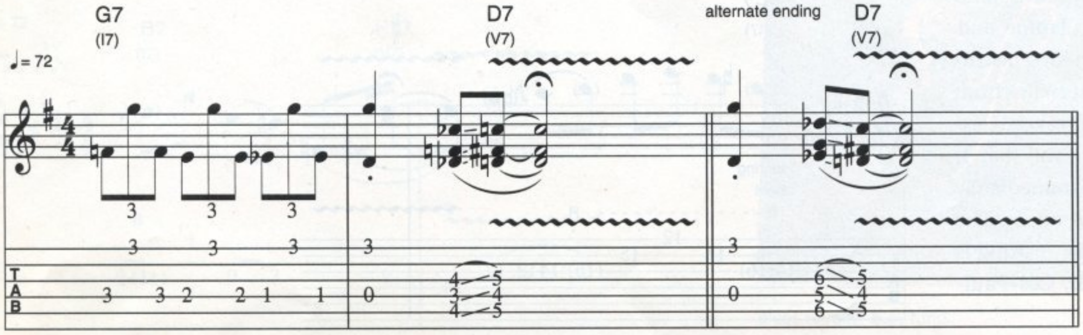
Ex. 13

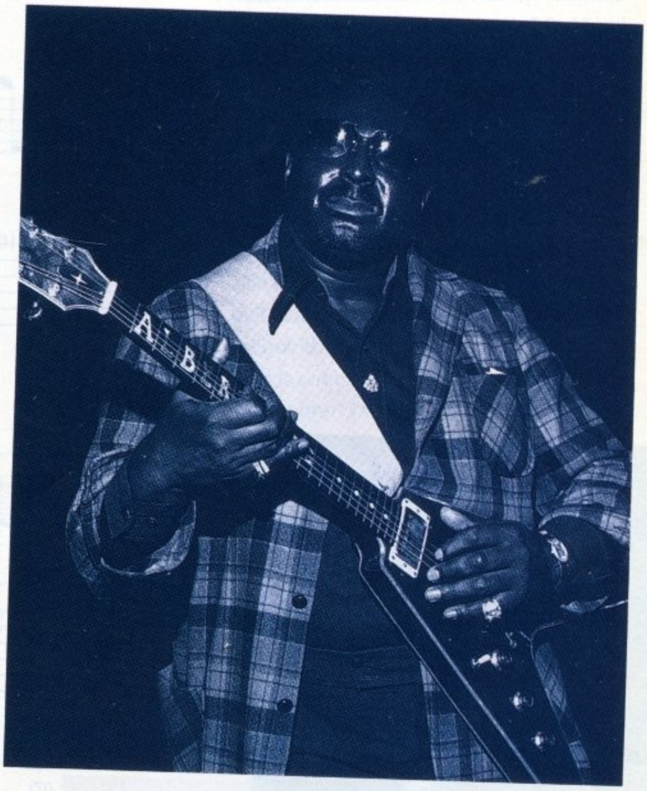

C9
♩= 80-104 (IV7)
G7
(I7)
B R
B

Ex. 14


B7
(I7)
♩= 140
B B
B1/4
B1/4

Ex. 15


G7
(I7)
♩= 72
D7
(V7)
alternate ending
D7
(V7)



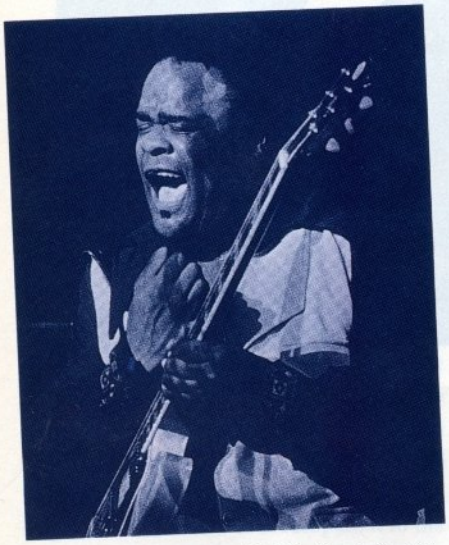
Albert King with his signature Flying V, 1977.

25 LICKS YOU MUST KNOW

Robert Johnson. You can approach the *D7* from either a half-step below or above (see alternate ending). Be sure to practice this turnaround in higher keys, without the open string.

Bloomfield's exuberant playing enlivens *Fathers And Sons*, a collaboration featuring Muddy Waters, Otis Spann, and Paul Butterfield. **Ex. 16** is from these sessions: Play it high and proud, with a bright, keening tone. The sixteenth-note triplet in bar 2 is classic Bloomfield.

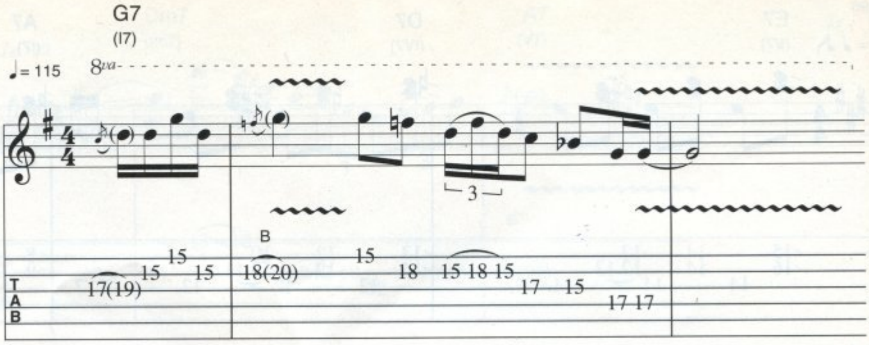
This Freddie King lick (**Ex. 17**) makes a great IV7-I7 transition, and is remarkable for its interval jumps and triplets. King's *Just Pickin'*—a CD compilation of his two all-instrumental LPs—is absolutely killer. **Ex. 18** is one of the cool turnarounds you're likely to hear.



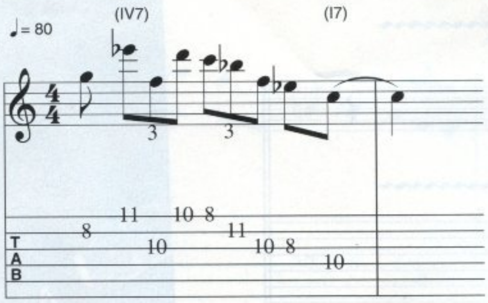
Freddie King in the '70s.

Freddie's mighty Texas mojo rocked British blues players half a world away. In the 1960s, during their respective stints in Mayall's Bluesbreakers, Clapton and Peter Green each recorded a King instrumental shuffle. **Ex. 19** is a Green lick from "The Stumble," on the Bluesbreakers' classic *A Hard Road.* Make that roll (bar 1, beat two) smooth; follow it immediately with some twitchin' vibrato on *G*♮. The brisk downward slide on the *A* string is very British. Go for a milky Les-Paul-

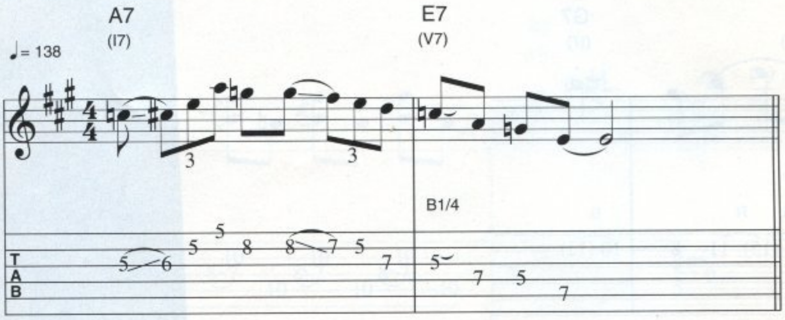
Ex. 16


G7
(I7)
♩= 115
8va
B
17(19) 15 15 15 18(20) 15 18 15 18 15 17 15 17 17
3

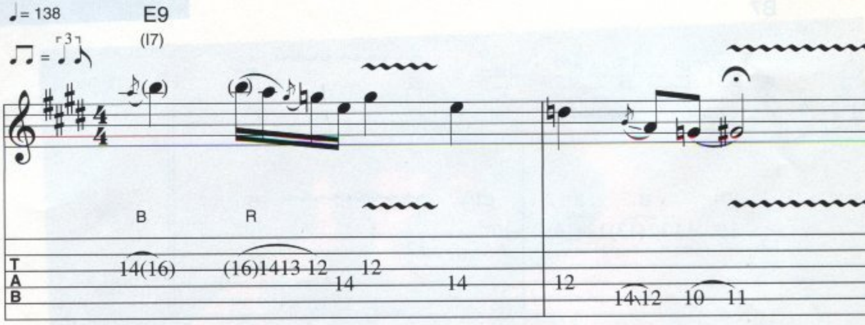
Ex. 17


F9
(IV7)
C7
(I7)
♩= 80
3
3
8 11 10 10 8 11 10 8 10

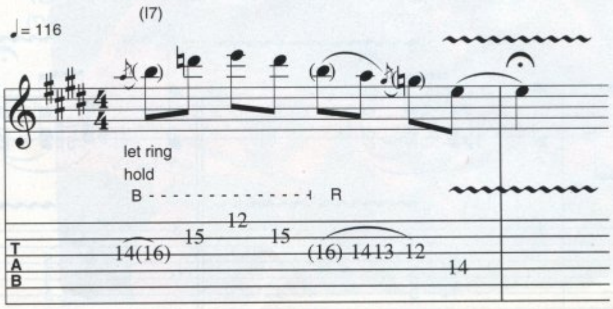
Ex. 18


A7
(I7)
E7
(V7)
♩= 138
3
3
B1/4
5 6 5 5 8 8 7 5 7 5 7 5 7

Ex. 19


♩= 138
E9
(I7)
B
R
14(16) (16)1413 12 14 12 14 12 14 12 10 11

Ex. 20


E7
(I7)
♩= 116
let ring
hold
B
R
14(16) 15 12 15 (16) 1413 12 14

through-Marshall-combo tone.

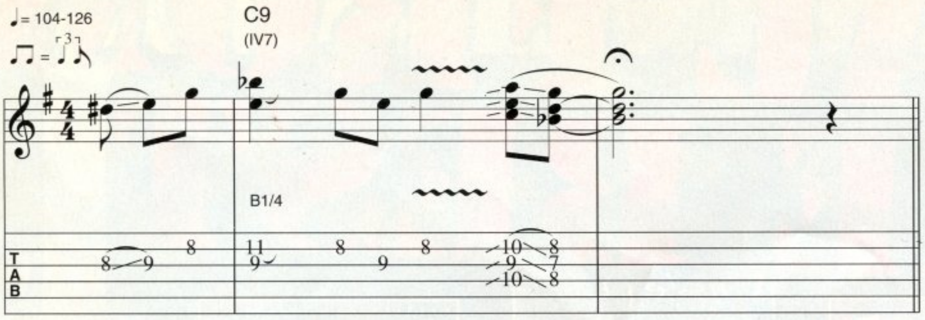
Mick Taylor replaced Green in the Bluesbreakers. Taylor's signature triple-stop blues lick (**Ex. 20**) migrated with him to the Stones. Let the first four notes bleed together. Recognize that descending roll?

Robben Ford knows how to treat a IV7 chord. This sweet and sassy lick (**Ex. 21**) has roots in T-Bone Walker. Blues-up the tritone (downbeat, bar 2) by subtly bending *E*. **Ex. 22** features another cool double-stop against the IV7 chord. Robert Cray uses this maneuver effectively in "The Forecast (Calls For Pain)" from *Midnight Stroll*. Be sure to hear the lick against *C9*; it works almost as well an octave lower.

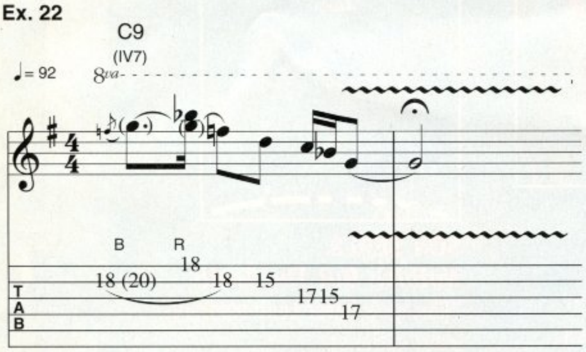
When Buddy Guy sings "I Suffer With The Blues" *(Left My Blues In San Francisco)*, you just *know* he means it. He punctuates his fervent vocal with variations on this shrill, stinging Strat lick (**Ex. 23**). Magic Sam is another fine source of inspiration. (He wrote "Talk To Your Daughter," the title track of a Robben Ford album.) **Ex. 24**, a IV7-17 resolution, is but one of many cool licks on Sam's *West Side Soul*.

SRV was fond of large interval jumps. **Ex. 25** illustrates one of his favorite V7 approaches; dig the *F#7* anticipation. This lick is clearly Albert King-influenced. Play it with downstrokes and a big, howling tone. ■

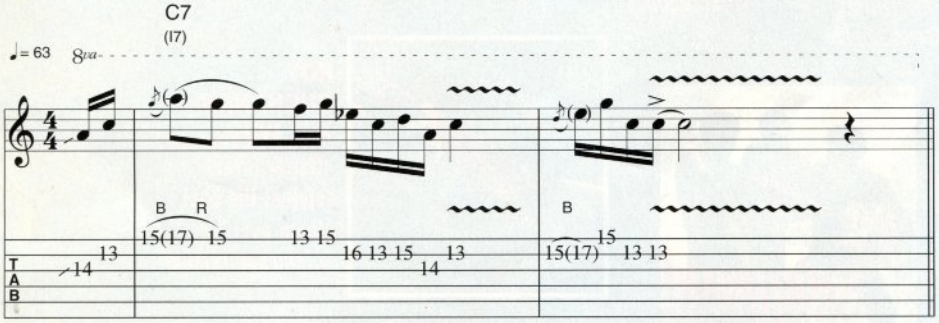
Ex. 21


♩= 104-126
C9
(IV7)
B1/4
T
A
B
8 9 8
11 9 8 9 8
10 9 10 8 7 8

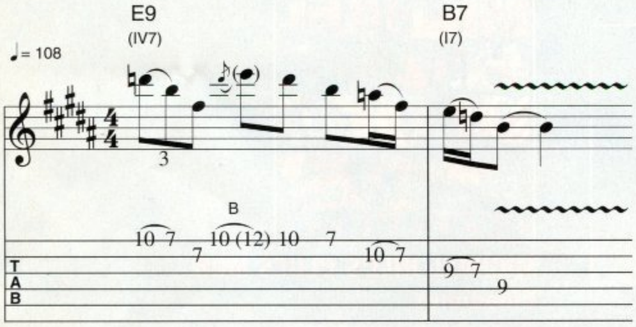
Ex. 22


C9
(IV7)
♩= 92
8va
B R
18 (20) 18 18 15
17 15 17
T
A
B

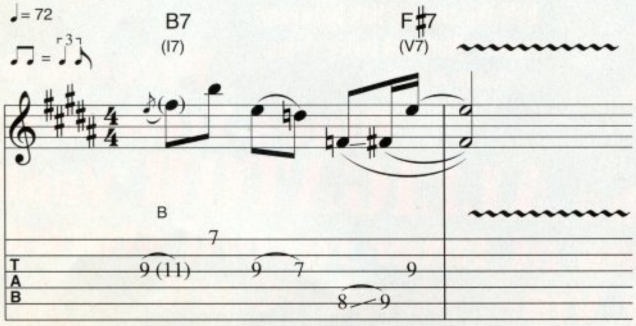
Ex. 23

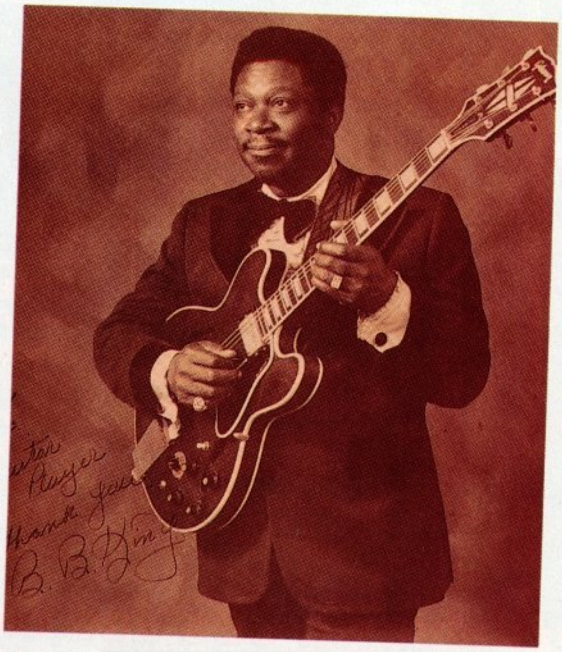

C7
(I7)
♩= 63
8va
B R
15(17) 15 13 15 16 13 15 14 13
14 13
B
15(17) 15 13 13
T
A
B

Ex. 24


E9
(IV7)
B7
(I7)
♩= 108
3
B
10 7 7 10 (12) 10 7 10 7
9 7 9
T
A
B

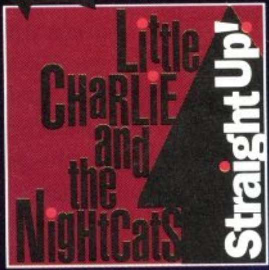
Ex. 25


♩= 72
B7
(I7)
F#7
(V7)
B
7
9 (11) 9 7 9
8 9
T
A
B



Blues royalty: B.B. King.

STEAL FROM THE BEST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Straight Up!

LITTLE CHARLIE & THE NIGHTCATS
Straight Up!
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Tinsley Ellis
STORM WARNING

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SON SEALS
Nothing But The Truth
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ROBERT CRAY
JOHNNY COPELAND
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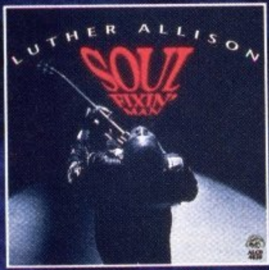
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SOUL FIXIN' MAN

LUTHER ALLISON
Soul Fixin' Man
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SLIDE GUIDE

Safe Slide

Developing Clean Technique

By Bob Brozman

HEAR THIS LESSON TRACK 5 SEE PG 3

Guitarists are fascinated by the sound of bottleneck slide, but the techniques of this unique style remain a mystery to many players. Here are advice and exercises for learning to play slide cleanly and accurately.

Tools Of The Trade

With the exception of string bending, there is no other way to play the notes "between" the frets—a must for blues players. And there is absolutely no other way to get the singing tone, vibrato, and sustain characteristic of slide style. Of course, closely linked to these sounds is the kind of bottleneck you use. Although there are acceptable commercial slides available, I prefer ones made from a wine bottle (at least 1/8" thick), because they are free from vibration and have a smooth surface, resulting in a lot less string noise. Although players wear slides on various fret-hand fingers, I recommend using the pinkie. This keeps your other three fingers available for fretting and for dampening string noise (more on this later). Fifth-size Mateus wine bottles make the best slides. Mateus

PHOTO: JON SIEVERT

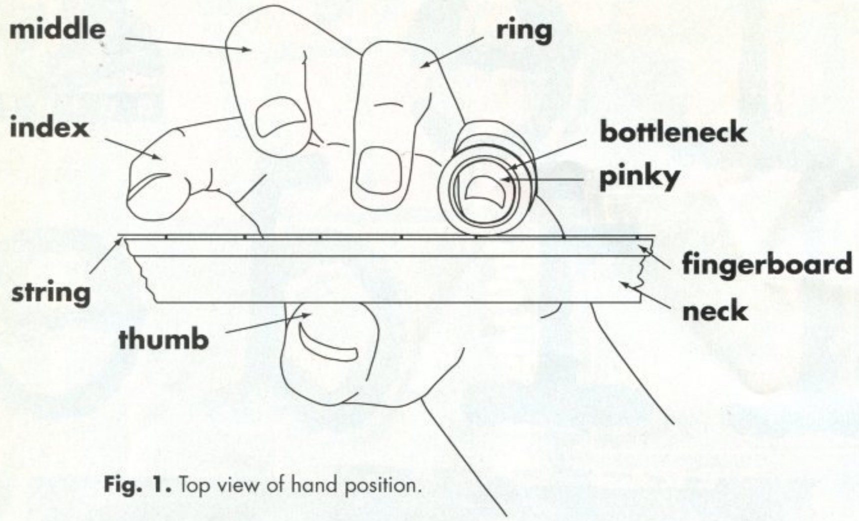

Fig. 1. Top view of hand position.

isn't the greatest wine ever made, but its bottle has one of the few necks long and straight enough (with no flare) to use for playing guitar. There are also commercial glass slides that work all right, but they aren't as heavy and are consequently harder to use. A heavy slide produces the best tone and is easy to control.

The tricky part about making a good glass slide is cutting off the neck—sometimes you just have to break it free. A glass cutter or a hacksaw can be used to score the neck before breaking, and rough edges can be trimmed with diagonal cutters. (Caution: When cutting glass, wear goggles to protect your eyes from flying fragments.)

Once the neck is free of the bottle (good luck—be prepared to go through a few fifths), the cut must be ground smooth. Since this process usually takes a few hours, some of you might be able to use the wine. A grinding wheel equipped with a water trough works best for final smoothing; the water is essential for minimizing friction and keeping the glass from shattering. The important thing is to get the playing edge—where the cut was made—round and smooth.

Once you've made a satisfactory bottleneck, try it on for size—I prefer a slide that covers the entire length of the pinkie. The bottleneck will be a loose fit, so you'll have to hold it on by crooking your little finger, which helps get the hand into the proper semicircular position for damping (**Fig. 1**).

Making Contact

About 80 percent of bottleneck playing uses only the first string, so let's start there. With your hand in a semicircular position, place the slide on the first string, 5th fret. (To play in tune, position the bottleneck *directly over* the fret; bear in mind that when you play fretted style, it's the frets, not your finger, that determine string length and pitch.) Once you have located the right note, let the slide contact the string. Don't press down! At the same time, let the flesh of the bottom half of your fret-hand index finger lightly touch the string behind the slide. This damps the strings and cuts down noise, enabling you to get a clean, rattle-free tone.

First Sounds

The first thing to do once you're positioned at the 5th fret is to lazily slide up and down the string. Listen to the sound you are getting and maximize its smoothness and tone by adjusting your hand position. Your slide hand must be extremely relaxed. Also, note how the picking hand influences tone, depending on how close to the bridge or neck you strike the string. After getting comfortable with this slow, lazy, up-and-down sliding, you can start

Jim Dunlop's

Roy Rogers Pinky Slide
2 Inch Chromed Brass
Standard Chrome
Concave Brass
Moonshine Ceramic
Mudslide Porcelain

Moonshine Slides
Mudslide T.M.

some simple exercises.

I recommend using an instrument strung with medium-gauge treble strings, and with action no lower than 1/8" at the 12th fret. Otherwise you will be plagued with rattles, missed notes, and a poor "signal-to-noise" ratio. Since the following exercises use only the first string, they apply to any tuning. Here are some common tunings you might want to experiment with: For electric playing I recommend *A* tuning *(E, A, E, A, C#, E,* low to high) and *E* tuning *(E, B, E, G#, B, E,* low to high), because these keys are used extensively for rock and blues. For acoustic playing I recommend *G* tuning *(D G, D, G, B, D,* low to high) and *D* tuning *(D, A, D, F#, A, D,* low to high). I use the lower tunings, because adjusting strings above concert pitch can put too much tension on an instrument's top and neck. Since open *G* is so widely used and facilitates many of the licks associated with country blues, it generally works best for acoustic music.

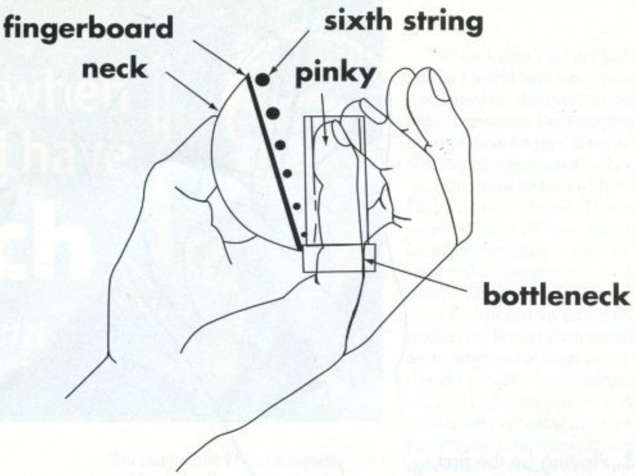

Fig. 2. Playing on the first string. Cutaway of the neck, looking toward the headstock.

Quest For Tone

In slide playing, sound and tone are most important; hot licks come later. These exercises are designed to develop good tone and accurate pitch. Although only the first string (*D*) is used, ultra control can be learned by also doing these drills on the remaining five strings.

Clean staccato. With a steady tempo, play very short, clean notes from the 1st to the 12th fret and back (Ex. 1). Leave your index finger damping on the string as you lift and return the slide at each fret. The goal is to produce no noise when raising and lowering the bottleneck.

Staccato/open-string combination. Play the same short, clean notes, but this time lift the slide and your damping finger to include the open first string between each note (Ex. 2). Here you must carefully lift and replace the whole hand (slide and damper), while maintaining a semicircular hand position. Work on playing in tune while eliminating noise.

Sliding scales. Try to be clean, controlled, and accurate. Slide up to each note from the designated starting point and hit the next tone perfectly (Ex. 3). Although it helps to keep your eye on your left hand, once you master this technique, not looking will really sharpen your ears. A more difficult twist to this exercise is to descend by sliding down to each note.

Strike and slide. Start on *G* at the 5th fret and slide to the next note (Ex. 4). Pay attention to the time values. This study is a good way to develop timing, pitch, and accuracy.

Long jumps. By spelling out the *G7* chord on the first string, you learn to make your whole left hand leap considerable distances (Ex. 5). This is hard to do cleanly

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PYREX Flair
Standard PYREX
Harris Tapered Brass
Standard Brass

Jim Dunlop
USA

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Safe Slide

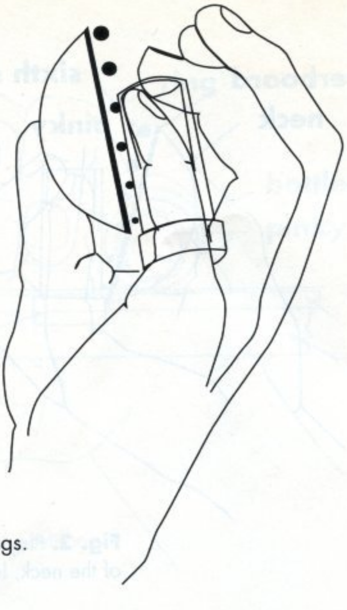


Fig. 3. Playing on the first, second, third, and fourth strings. Same view as Fig. 2.

and should be practiced two ways: by playing staccato and by sliding up to each tone. The more ways you practice, the more prepared you'll be for various playing situations.

Vibrato: Making Strings Sing

A shimmering, sustained, singing vibrato is essential to slide style. The first string is the best place to learn this important technique. Start by positioning the slide at the 5th fret. Vibrato is achieved by rapidly moving the slide back and forth on a note in a left/right motion. However, when playing, you don't consciously tell the hand what to do—the vibrato should just *happen*. Let the weight of your hand and the slide hang from the left thumb, positioned on the back of the neck. This creates a pivot for the left-right movement. The vibrato motion is similar to the way you might shake a dish of Jello to make it wiggle. The slide-hand motion must be very smooth, slow, and relaxed, and with no added weight on the string. Just hang by your thumb and wiggle the slide, loose as a goose. This will take time to master, so be patient.

The vibrato can range to more than one-half fret below the principal note. If it travels above the note, it won't sound right. The speed of the vibrato can vary, but it should be slow enough to be relaxed. If the muscles in the back of your hand are tense, then your playing will sound tense, too. It takes time to get an even, relaxed vibrato, but without it you might as well just be fretting with your fingers.

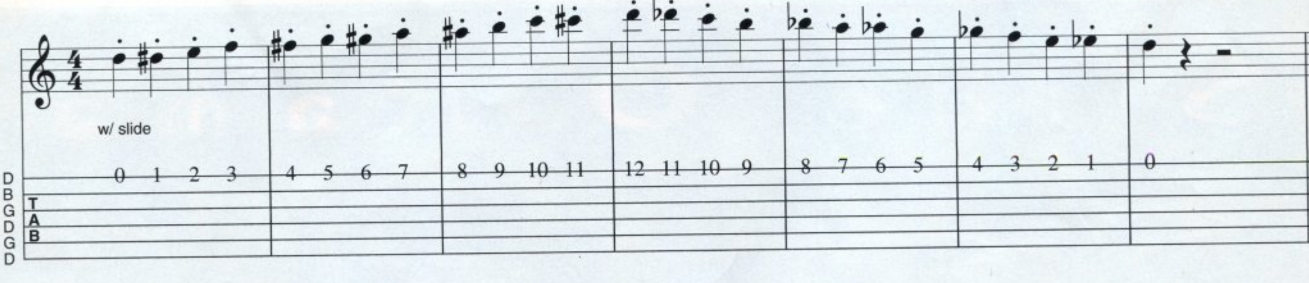
Those Other Strings

Thousands of blues songs use only the I-IV-V chords. Chords for a basic I-IV-V blues can easily be played in open *G* tuning (the same as *A*, only one whole-step lower) by covering three or more strings at once. For instance, the first three open strings, as well as the first three strings barred at the 12th fret, yield a *G* chord (the tonic, or I, chord). The first string is the fifth of the *G* chord, the second is the third, and the third is the root. At the 5th fret, the same three strings produce a *C* chord (IV), and at the 7th, a *D* (V). You can also add the fourth string (fifth of the chord) and the fifth string (root).

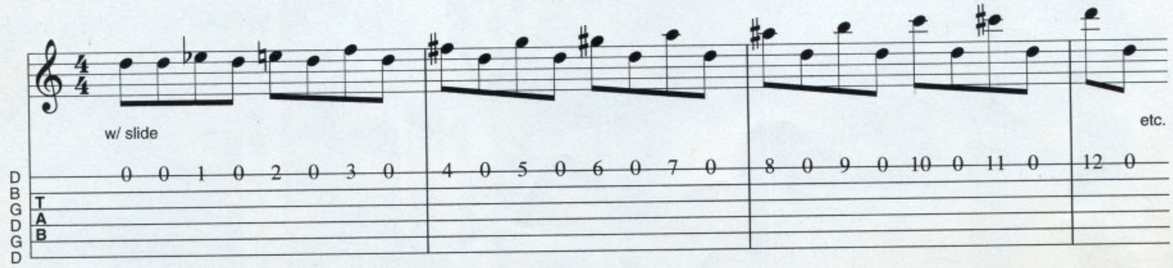
To play single notes on the second through sixth strings, you have to change the angle of the bottleneck while still damping. **Figs. 2, 3, and 4** show the three angles that allow you to play on the first string only, more than one string at a time (up to all six), and a single inside string, respectively.

►

Ex. 1



Ex. 2



ILLUSTRATIONS: MARGARET ANDER

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"They LAUGHED when I said they could have Perfect Pitch ...until I showed them the secret!"

The TRUE STORY

by David L. Burge

IT ALL STARTED in ninth grade as a sort of teenage rivalry.

I would slave at the piano for five hours daily. Linda didn't practice anywhere near that amount. But somehow she always seemed to have an edge which made *her* the star performer of our school. It was frustrating.

What does she have that I don't? I would wonder.

Linda's best friend, Sheryl, sensed my growing competition. One day she bragged on and on about Linda, adding more fuel to my fire. "You could *never* be as good as *Linda*," she taunted me. "*Linda's* got *Perfect Pitch*."

"What's Perfect Pitch?" I asked.

Sheryl gloated over a few of Linda's uncanny musical abilities: how she could name any tone or chord—*just by ear*; how she could sing any pitch she wanted—*from mere memory*; and how she could even play songs after only *listening* to them on the radio!

My heart sank. *Her fantastic EAR is the key to her success* I thought. How could I ever hope to compete with her?

But later I doubted Sheryl's story. How could anyone *possibly* know F♯ or B♭ just by *listening?* An ear like that would give someone a mastery of the entire musical language!

It bothered me. Did Linda *really* have Perfect Pitch? I finally got up the nerve and point-blank asked Linda if the rumors were true.

"Yes," she nodded to me aloofly.

But Perfect Pitch was too good to believe. I rudely pressed, "*Can I test you sometime?*"

"OK," she replied cheerfully.

I couldn't wait to call her bluff...

My plan was ingeniously simple: I picked a moment when Linda least suspected it. Then I boldly challenged her to name tones for me—*by ear*.

I made sure she had not been playing any music. I made her stand so she could not see the piano keyboard. I made certain other classmates could not help her. I set everything up so I could expose Linda's Perfect Pitch claims as a ridiculous joke.

Nervously I plotted my testing strategy. Linda appeared serene.

With silent apprehension I selected a tone to play. (She'll *never* guess F♯!)

I had barely touched the key.

"F♯," she said.

I was astonished.

I quickly played another tone. She didn't even stop to think. *Instantly* she announced the correct pitch.

Frantically, I played more and more tones, here and there on the keyboard, but each time she would somehow know the pitch—without effort. She was SO amazing—she could identify tones as easily as *colors!*

"Sing an E♭," I demanded, determined to mess her up.

With barely a pause she sang the proper pitch. I had her sing tone after tone. But as I checked her on the keyboard, I found that she sang each note perfectly on pitch.

I was totally boggled. *"How in the world do you do it?"* I blurted.

"I don't know," she sighed. And to my dismay, that was all I could get out of her!

The dazzle of Perfect Pitch hit me hard. My head was dizzy with disbelief, yet from that moment on I knew *Perfect Pitch is real.*

Autumn 1970

"How in the world do you do it?" I blurted. I was totally boggled.

I couldn't figure it out...

"How does she DO it?" I kept asking myself. On the other hand, why doesn't *everyone* know musical tones by ear?

Then it dawned on me that *most musicians* can't tell C from C♯, or A major from F major—like artists who brush painting after painting without ever knowing green from turquoise. It all seemed so odd and contradictory. I found myself even more mystified than before.

Humiliated and puzzled, I went home to work on this problem. At age 14, this was a hard nut to crack.

You can be sure I tried it myself. I would sweet-talk my three brothers and two sisters into playing tones for me, then guess each pitch by ear. My many attempts were dismal failures.

So I tried playing the tones *over* and *over* in order to memorize them. I tried to feel the "highness" or "lowness" of each pitch. I tried day after day to learn and absorb those elusive tones. But nothing worked. I simply could *not* recognize the pitches by ear.

After weeks in vain, I finally gave up. Linda's gift was indeed extraordinary. But for me, it was out of reach.

Then it happened...

It was like a miracle. A twist of fate. Like finding the lost Holy Grail.

Once I had stopped *straining* my ear, I started to listen NATURALLY. Then the incredible secret to Perfect Pitch jumped right into my lap.

I began to notice faint "colors" within the tones. Not *visual* colors, but colors of *pitch*, colors of *sound*. They had always been there. But this was the first time I had ever "let go"—and *listened*—to discover these subtle differences within the musical tones.

Soon I too could recognize the tones by ear! It was simple. I could hear how F♯ sounds one way, while B♭ has a different pitch color sound—sort of like "listening" to red and blue!

The realization hit me: THIS IS PERFECT PITCH! This is how Bach, Beethoven and Mozart could mentally envision their masterpieces—and name tones, chords and keys all by ear—*by tuning in to these subtle "pitch colors" within the tones.*

It was almost childish—I felt sure that *anyone* could unlock their own Perfect Pitch by learning this simple secret of "color hearing."

Excitedly I told my best friend Ann (a flutist) that *she* could have Perfect Pitch too. She *laughed* at me.

"You have to be *born* with Perfect Pitch," she asserted.

"You just don't understand how *easy* Perfect Pitch is," I explained.

I showed her how to listen. Timidly, she confessed that she too could hear the pitch colors. From this discovery, it wasn't long before Ann had *also* acquired Perfect Pitch! We became instant school celebrities. Classmates loved to test our abilities, leaving everyone awed and amazed by the power of our virtuoso ears.

Way back then I did not know the impact I would have when years later I explained my discovery to college music professors. I was surprised that many of them *laughed* at me at first. You may have guessed it—they told me, "One must be *born* with Perfect Pitch." Yet once I revealed the simple *secret* to Perfect Pitch—*and they heard for themselves*—you'd be surprised at how fast they would change their tune!

As I continued my own music studies, my Perfect Pitch ear allowed me to progress far faster than I ever thought possible. I even *skipped over* two required college courses. Perfect Pitch made *everything* much easier—performing, composing, arranging, sight-reading, transposing, improvising—and it enhanced my *enjoyment* of music as well! I learned that music is definitely a HEARING art.

And as for Linda?

Oh yes—time eventually found me at the end of my senior year of high school, with my *final chance* to outdo Linda. Our local university sponsored a music festival each spring. I went all out for it. Guess what? I scored an A+ in the most advanced performance category. Linda only got an A.

Sweet victory was music to my ears—mine at last!

THESE DAYS, thousands of musicians and two university studies have already proven my Perfect Pitch method. *Now I'd like to show YOU how to experience your own Perfect Pitch!*

I hope *you* won't laugh as you picture *yourself* with various Perfect Pitch skills—like naming tones and chords by ear with laser-like accuracy! I think you will be surprised at just how simple Perfect Pitch really is—*and how very valuable.*

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Safe Slide

Moving back and forth between these positions makes damping tricky, but it's still possible. When sliding on several strings, use the whole length of your left index finger for damping. When playing a single inside string, use the tip of your index finger to damp.

Sliding Home

I can't stress enough how important it is to learn the fingerboard up and down in these tunings—they can produce many interesting chord voicings. And keep in mind that you can still fret notes with your first, second, and third fingers. The most interesting open-tuning slide work comes from country blues players such as Robert Johnson, who used fingered notes as much as the slide. Other great bottleneck players you should listen to are Muddy Waters, Tampa Red, Son House, Lowell George, Duane Allman, Bo Weavil Jackson, Kokomo Arnold, and Booker White. When the sound is in your ears, it's a lot easier to get it out of your hands.

A quick review:

- Get your hand position right while making it as relaxed as possible.
- Play mostly on the first string for the first week or so, trying for a fat, smooth tone with no knocks or rattles.
- For vibrato, hang the hand from the thumb on the back of the neck and let the weight of your hand and the slide do the work. The movement should be natural; learn to do it without thinking about it.
- Try many angles of approach to each note; learn to slide up or down to each in several different-sounding ways.
- Keep your fretboard hand relaxed, and play in tune by positioning the slide over the fret.

Don't expect to master this style overnight—there are no shortcuts. Just play and listen until slide comes as naturally as singing in the shower. ■

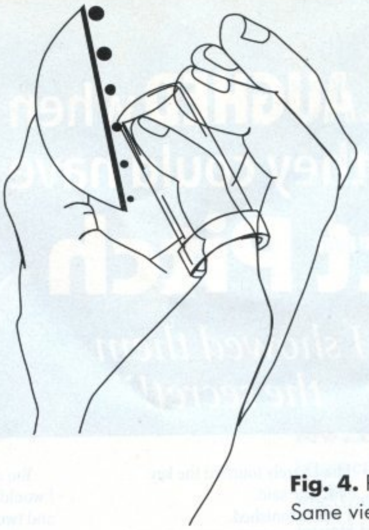
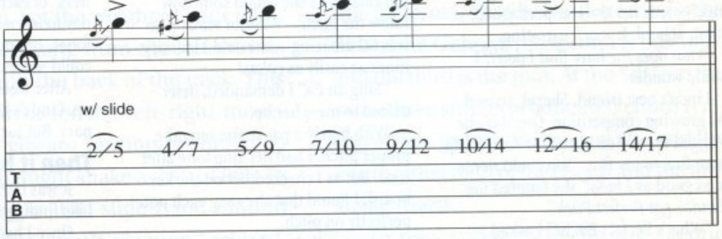
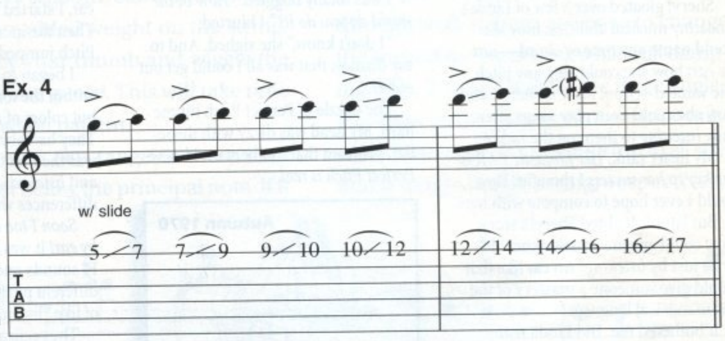


Fig. 4. Playing on an inside string (third). Same view as Fig. 2.

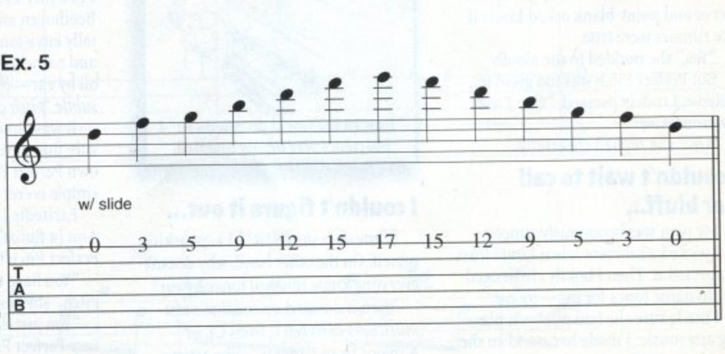
Ex. 3



Ex. 4



Ex. 5



Slide wizard Bob Brozman has six domestic releases to his credit: Blue Hula Stomp, Snapping The Strings, Hello Central—Give Me Doctor Jazz, Devil's Slide, The Tau Moe Family With Bob Brozman, *and* A Truck Load Of Blues. *You might be able to score his '94 release* Slide Au Go Go *as an import. Bob's instructional videos—*Learn To Play Bottleneck Blues Guitar, Traditional Hawaiian Guitar, *and the two-volume* Hot Guitar*—are available from Homespun Tapes.*

Rick Vito

The Elusive Art Of Standard-Tuning Slide

By Dave Whitehill

Fleetwood Mac alumnus Rick Vito first became enamored of slide guitar while playing the Philadelphia club circuit back in the '70s. Like most slide converts, he faced a dilemma: Should he continually readjust his normal stage guitar from standard to open tuning, or should he carry another instrument set up exclusively for slide? "I didn't think in terms of having more than one guitar back then," recalls Vito, "and I couldn't take time onstage to retune, so I began emulating Earl Hooker, who played in standard tuning. I also started working on the Elmore James style in standard."

One problem Vito encountered was finding a happy medium of string height. "It's a mistake to think that you can play cool-sounding slide with regular action. You tend to press down too hard with the slide, especially when you're playing live and the adrenaline gets pumping. You get all kinds of nasty squawks and rattles against the fretboard. You have to raise the action up as high as you can take it. I bring it down a little on the bass-string side for playing rhythm, but the rest of the strings are up really high. You should also use

Photo A

HEAR THIS LESSON TRACK 6 SEE PG 3

PHOTOGRAPHS: MOJGAN B. AZIMI

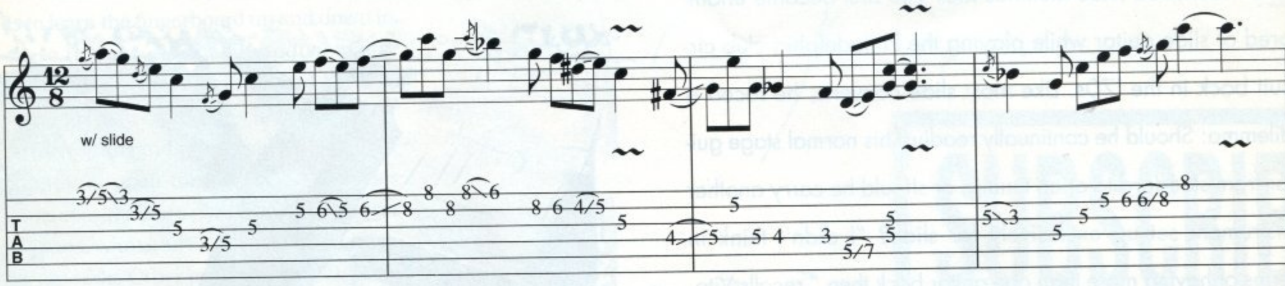
Standard Tuning

heavier-gauge strings, though nowadays I have one guitar set up strictly for slide."

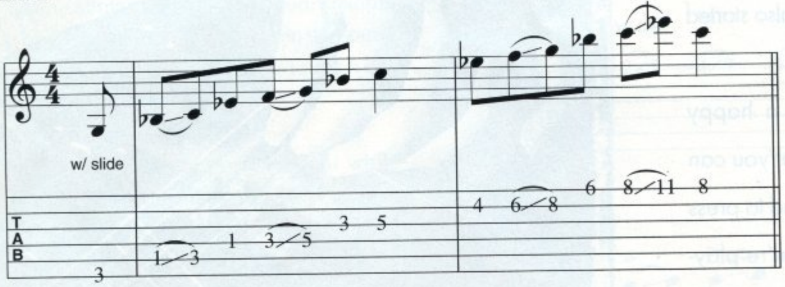
Vito stresses the importance of string damping: "To become really successful as a slide player, you've got to learn to mute with both hands, especially in standard tuning, where you can't get the big chordal sound of the *G* or *D* tunings. You have to concentrate on more of a single-string melodic style." **Photo A** (previous page) shows how Rick mutes the unused bass strings with the heel of his right hand; the available fingers of the same hand damp the treble strings as necessary. He also uses his left-hand fingers to mute strings directly behind his slide of choice: a Sears Craftsman 11/16" socket wrench.

When Vito first started out, he tended

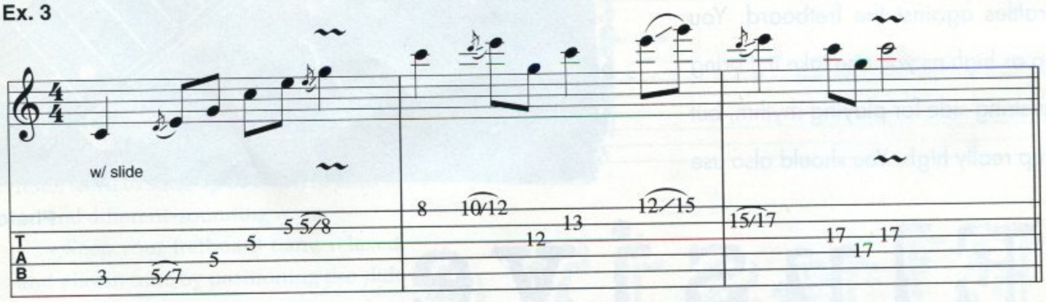
Ex. 1



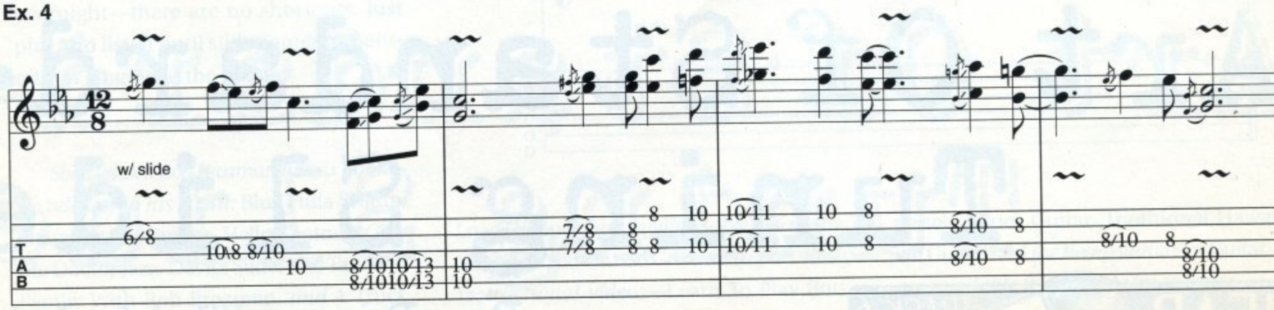
Ex. 2



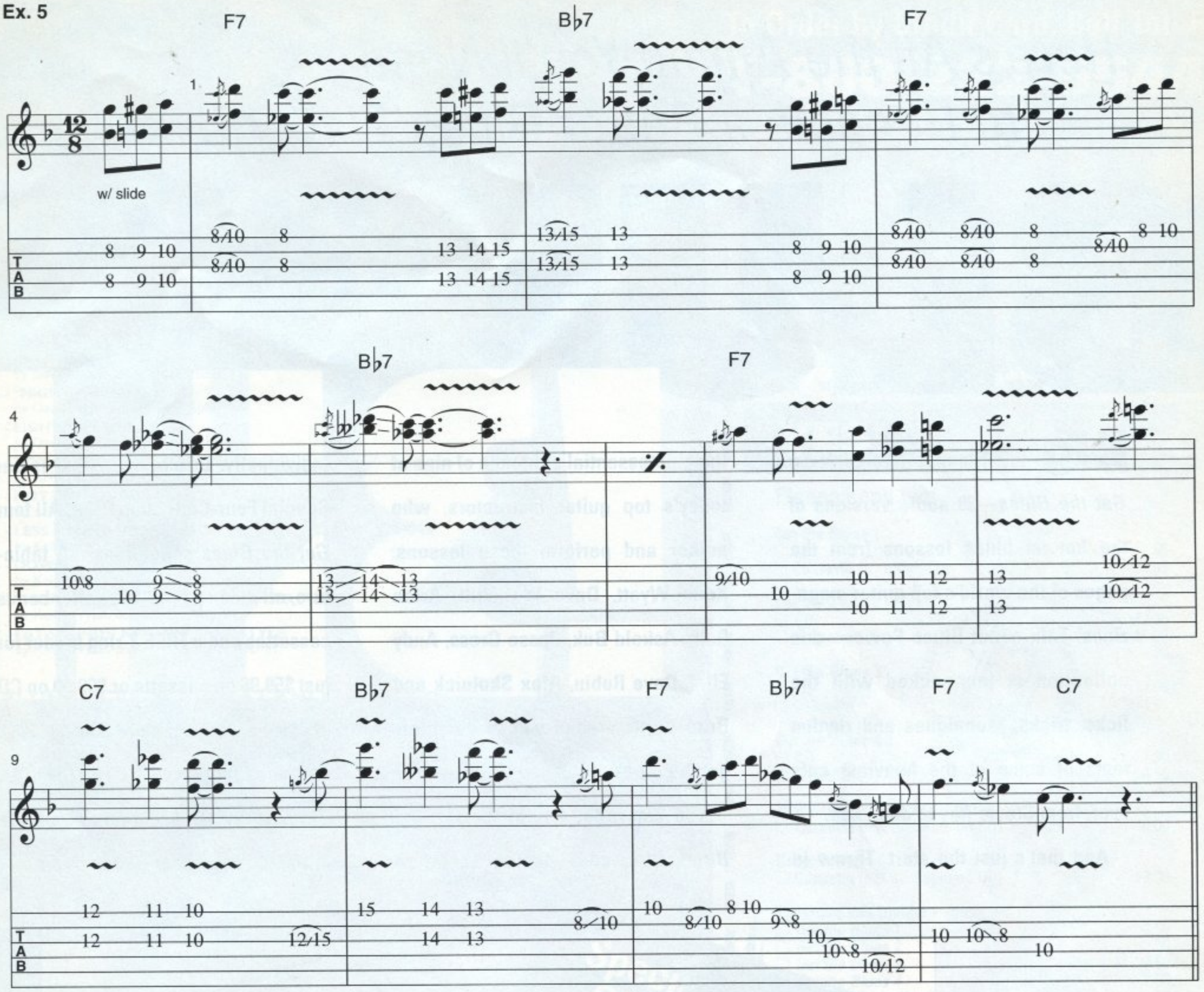
Ex. 3



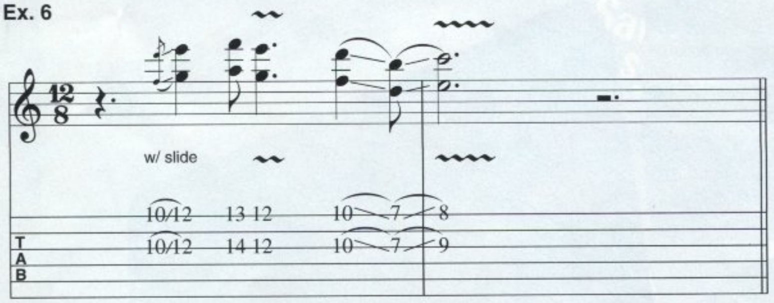
Ex. 4



Ex. 5



Ex. 6



to work in positions that corresponded to *A*- and *E*-shape barre chords. In the key of *C*, for example, he would stick to the fifth and eighth positions, as shown in **Ex. 1**. Part of the beauty of this phrase is that it demonstrates how to use many of the available nonharmonic tones (notes that are not part of a given chord structure, in this case *C* major), together with the chord tones distributed between the 3rd and 8th frets. Ex. 1 sounds decidedly major, but a few well-placed blue notes (♭3, ♭5, and ♭7) give it an authentic country blues edge.

It's important to note that the triplet on beat one of measure 3 is best played with the pick and fingers, a technique sometimes

Photo B

Here's All the Ammo You'll Need to Become a Better Blues Player Overnigh

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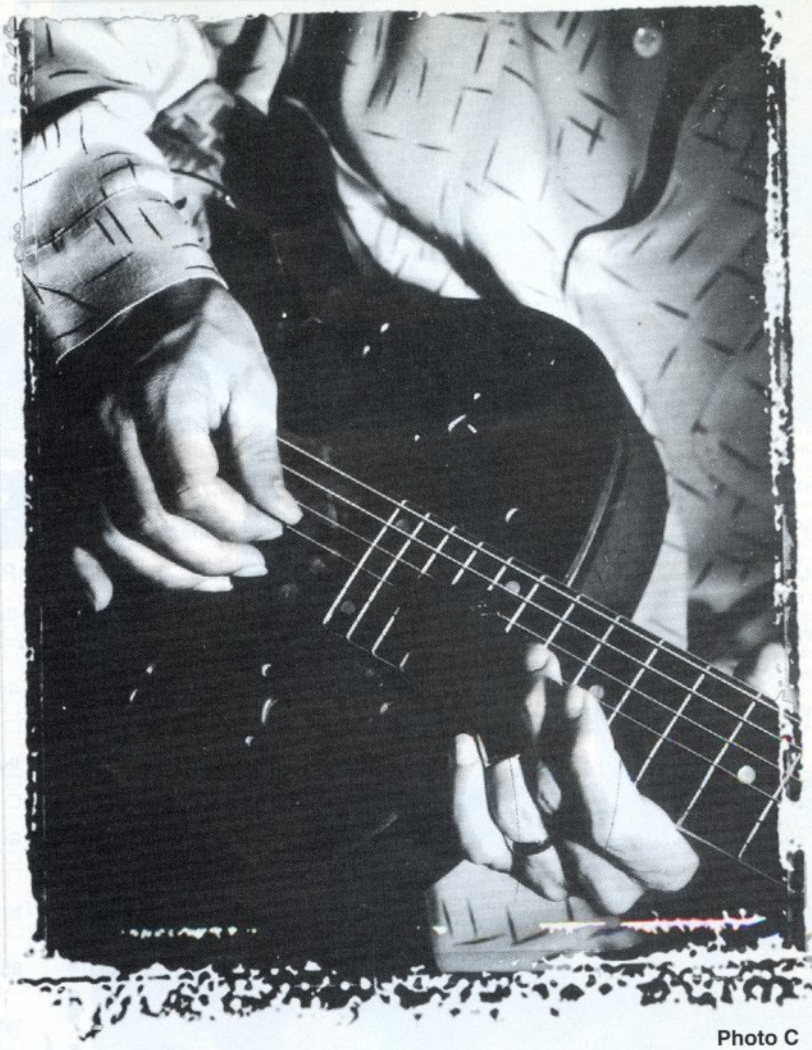

Photo C

referred to as "hybrid picking." Vito uses a pick for the fourth-string notes but plucks those on the second string with his middle finger. **Ex. 2** is based around the same fretboard location but delineates the more purely minor-sounding *C* blues pentatonic scale, which works equally well over *C* major or *C* minor.

As Rick's slide playing evolved, he began venturing into other areas of the neck. **Ex. 3**, an arpeggiated *C* major chord that moves through three positions, shows how he came to map out the fretboard.

Although open-tuning slide work tends to favor the single-string melodic approach, don't rule out using double-stops and chords when soloing. Rick illustrates the point with the *C* minor lick shown in **Ex. 4**, and a 12-bar blues in *C* major *à la* Earl Hooker and Robert Nighthawk (**Ex. 5**). Both examples work best with hybrid picking; this technique is a must when playing double-stop six
as in the beginning of Ex. 5 (see **Photo**

Vito concludes the lesson with **Ex**
an introduction to "slant barring,"
practice of slanting the slide diagonall
attain intervals not available using
normal parallel-to-the-frets method
you really want to master the slant thi
advises Vito, "remember that it's easie
do on any finger other than the little o
Photo C shows how the second doul
stop, *A* and *F* (a minor sixth), is sl
barred with the slide worn on the
finger. To play in tune, make sure
slide is angled so it touches the third
first strings directly over the 14th
13th frets.

Rick Vito and his slide tour-de-f
solo album, King Of Hearts, *were pro*
in the May '92 issue of Guitar Player.

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transcribed note-for-note in notes and tab

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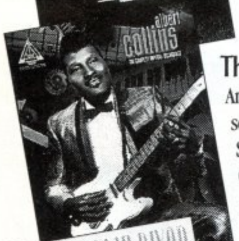

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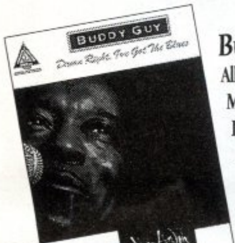

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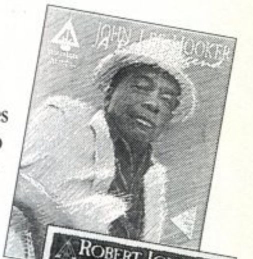

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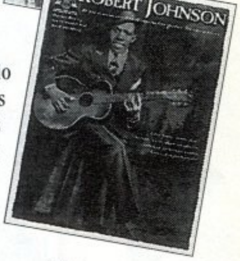

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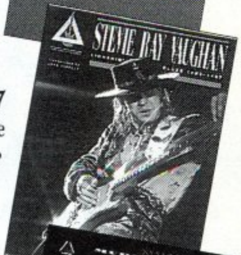

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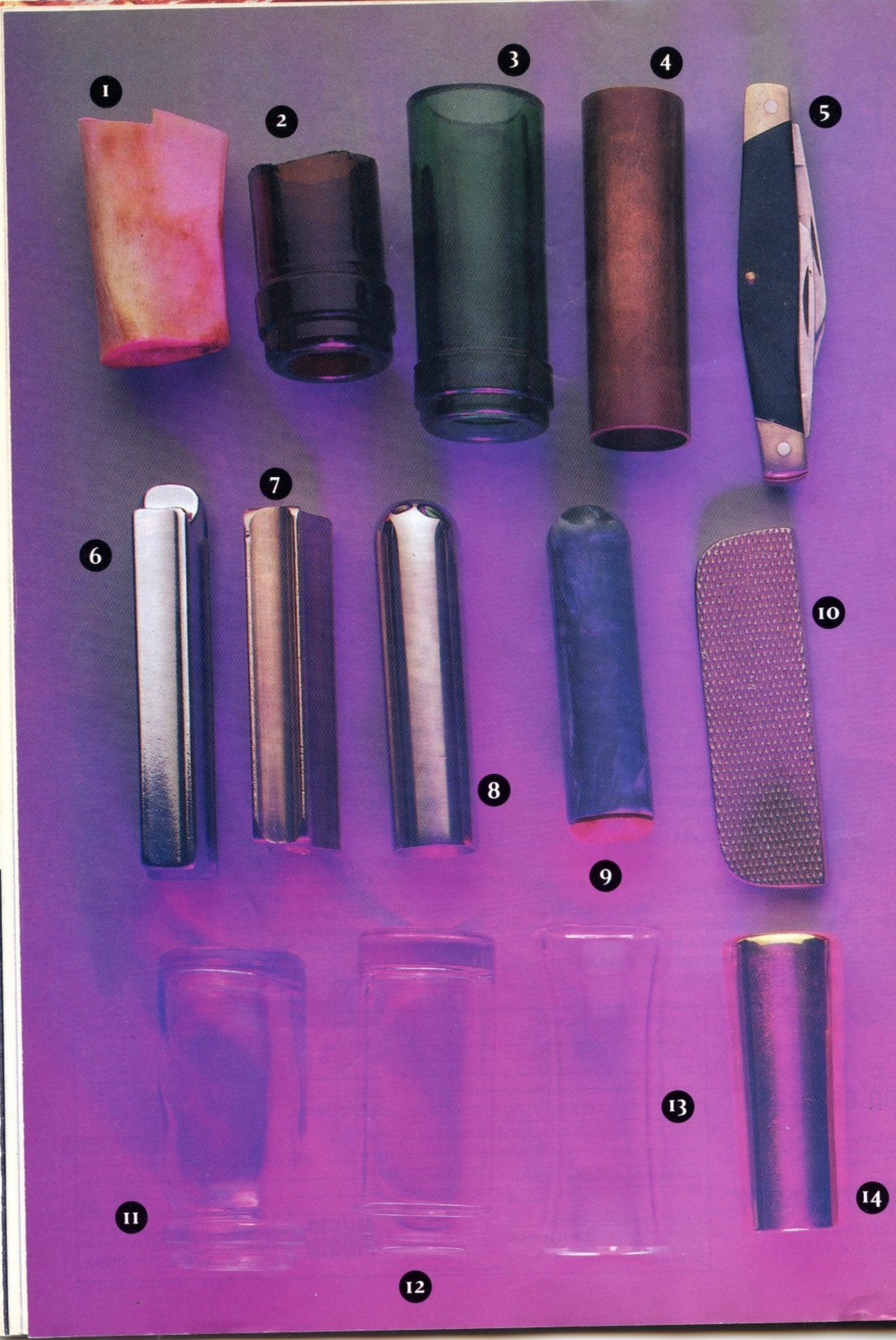
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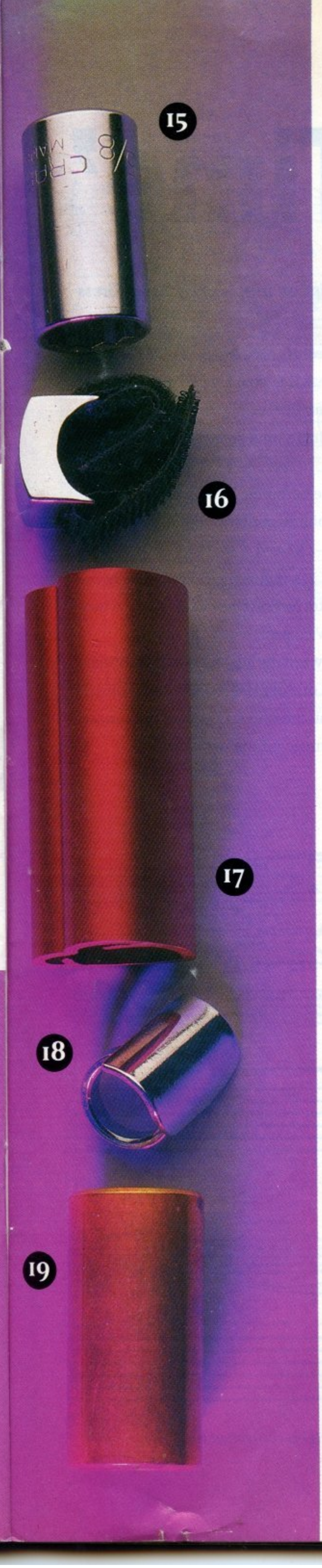


A Century Of Slide

1. Hambone. Bone slides have probably been in use in the rural South since the dawn of slide guitar. Their ghostly whine increases as the bone dries. Not as much tone as some modern implements, but endless vibe.

2-3. True bottlenecks. Similar in length to Fred McDowell's, #2 was made by smashing a bottle, gently trimming the neck length with pliers, and then holding the remnant against a sidewalk and chipping with downward strokes to the final length. The jagged edge was then rubbed smooth against the sidewalk. Robert Johnson made slides this way, although he preferred the length seen in saw-cut #3. Bottlenecks produce a rich, bright, sustaining sound, giving store-bought slides a run for their money. Ry Cooder uses a hefty 2-3/4" tapered bottleneck made from a fifth of Bo Joseph Amaretto. Ry recommends holding the neck seam against the string.

4. Old copper pipe produces a warmer, less sustained tone than glass or steel.

5. Pocketknives were the slide of choice for Lead Belly, Blind Willie Johnson, and other Texans. Used lap-style, they produce a hard, lively, nasty tone with bright overtones displaying an almost resophonic quality.

6. The Shubb-Pearse steel bar with handy overhang is favored by dobro players and lap steelers.

7. Like the Shubb, the classic Stevens bar has a finger ridge along the top.

8. Cupped at one end and rounded at the other, the Broz-o-phonic Authentic Hawaiian Steel Bar was designed by Bob Brozman using the specs of Sol Hoopii's original. Tone for days! Similar to larger bullet slides used by pedal steelers, this is sold by Latch Lake.

9. This weighted Bakelite beauty came with a late-'40s Kiesel lap steel. Its muted tone becomes warm and full in overdrive.

10. This ancient, hard-to-handle steel slat is easy on the intonation, but produces a small, muted sound.

11. Authentic Duane Allman-era Coricidin bottle. A nice, tight sound with less sustain than a bottleneck

12. Described as a "medicine jar guitar slide," Jim Dunlop's Pyrex Blues Bottle comes close to Coricidin specs, though with a heavier top end for more sustain. Latch Lake's Delta Classic series and other commercial slides offer additional variations on the Coricidin theme. ("The thicker the glass the better," advises Warren Haynes, "but real thick glass is hard to control. Find some happy medium.")

13. The gentle hourglass shape makes this Pyrex unit great for reaching low strings, and it holds true for full-chord playing.

14. Latch Lake's brass Acoustic Glide was designed by Leo Kottke, who usually wears it with the wide end towards his palm. "If you use a very low action, wear it backwards—it works," Leo says.

15. Craftsman 5/8" socket, the favorite of Muddy Waters and Little Feat's Paul Barrére. Lowell George and John Hammond recorded with larger sparkplug sockets.

16. The Shy Slide's Velcro strap fastens the slide in ring position so you can also flesh-fret notes. An ingenious idea, but tough to get much tone or control with.

17. With its variety of striking surfaces, the Big Heart anodized slide offers a useful array of sounds. Also available with a baked-on coating for a smoother, less buzzy sound.

18. The Lenny Pogan Blu-Slide ring uses an idea similar to the Shy Slide, but without much mass it fails to yield a contending tone.

19. Heavy brass Mighty Mite slide from the late '70s. This veteran of innumerable treks across scrapheap Harmonies and gorgeous Guilds still delivers a warm, full-throttle sound when played with sufficient right-hand snap. ■

By Jas Obrecht

PHOTO: PAUL HAGGARD

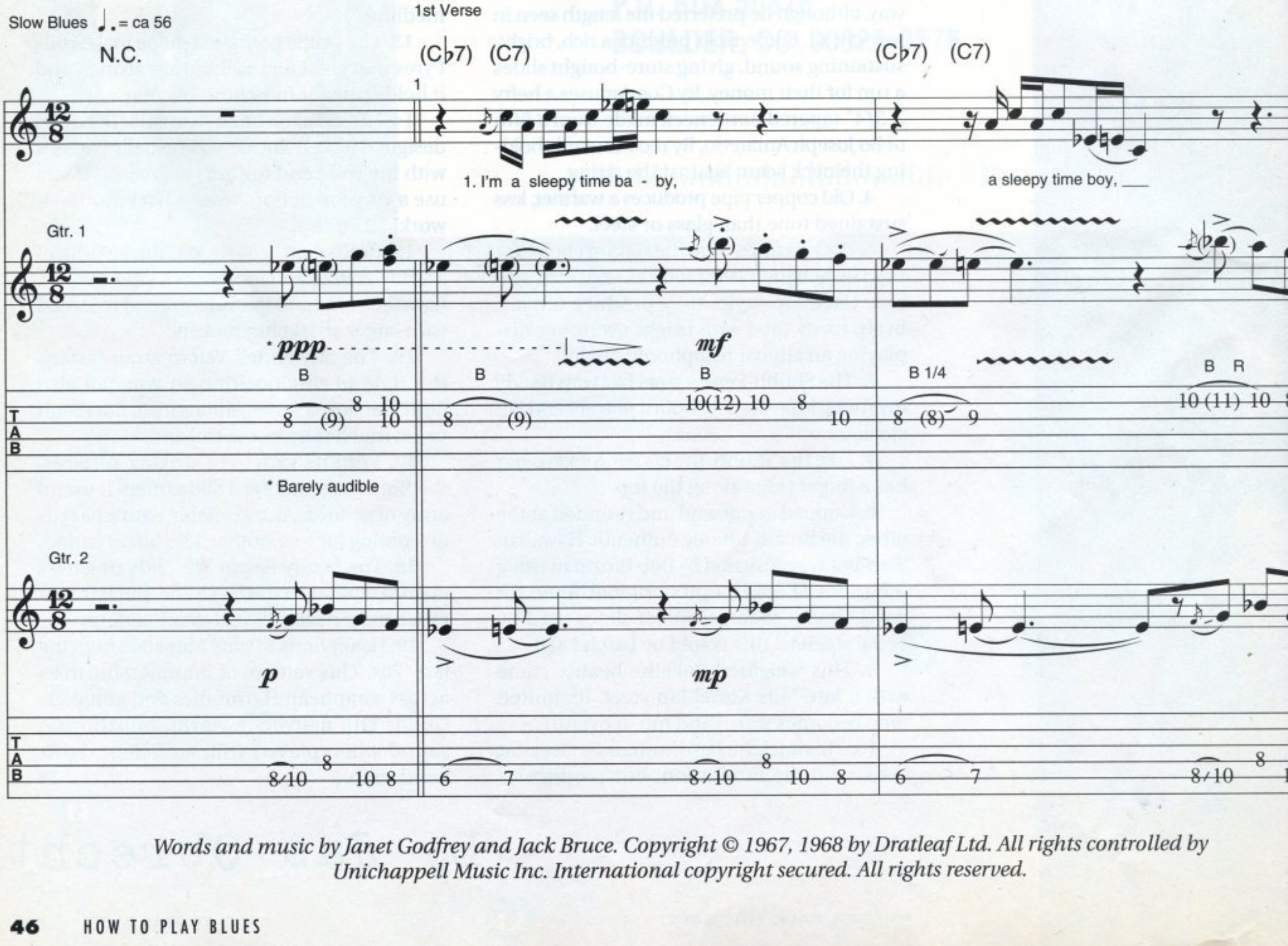
'Sleepy Time Time

Words and music by Janet Godfrey and Jack Bruce • ***Transcription and text by Jesse C***

Eric Clapton's performance on this classic cut from *Fresh Cream* is nothing short of stellar. ating from the standard 12-bar form, this 16-bar blues has E.C. coaxing two sizzling g tracks from his Les Paul and 50-watt Marshall. Guitar 1 handles the upper-register vers ure, fills, and solo, while Guitar 2 reinforces the bottom with single-note lines modeled afte Bruce's bass part.

There's not a chord in sight until the very end, but a definite harmonic motion is implie ing the first three bars of each 16-bar cycle. Guitars 1 and 2 combine to outline a ♭5th (tritone) val, which is the active ingredient in any dominant 7th chord—*C♭7* and *C7* in this case [see On Target, page 6]. In the first four bars of each verse the tonic *C7* is approached chromatical the *C♭7* occurs *on* instead of *into* the downbeat, providing an extra twist of tension. Also dig th against-three polyrhythm created on the break leading to the IV change (bars 4, 20, and 48).

Clapton's sublime fills inhabit the even-numbered bars between the 5th and 16th bars o verse. Nestled between the second and third verses you'll find one of his finest recorded so doesn't get any fresher than this, folks, so dig in and discover his greatness. Compare the co version from *Live Cream, Vol. 1* to hear how E.C. handled the tune without overdubs.



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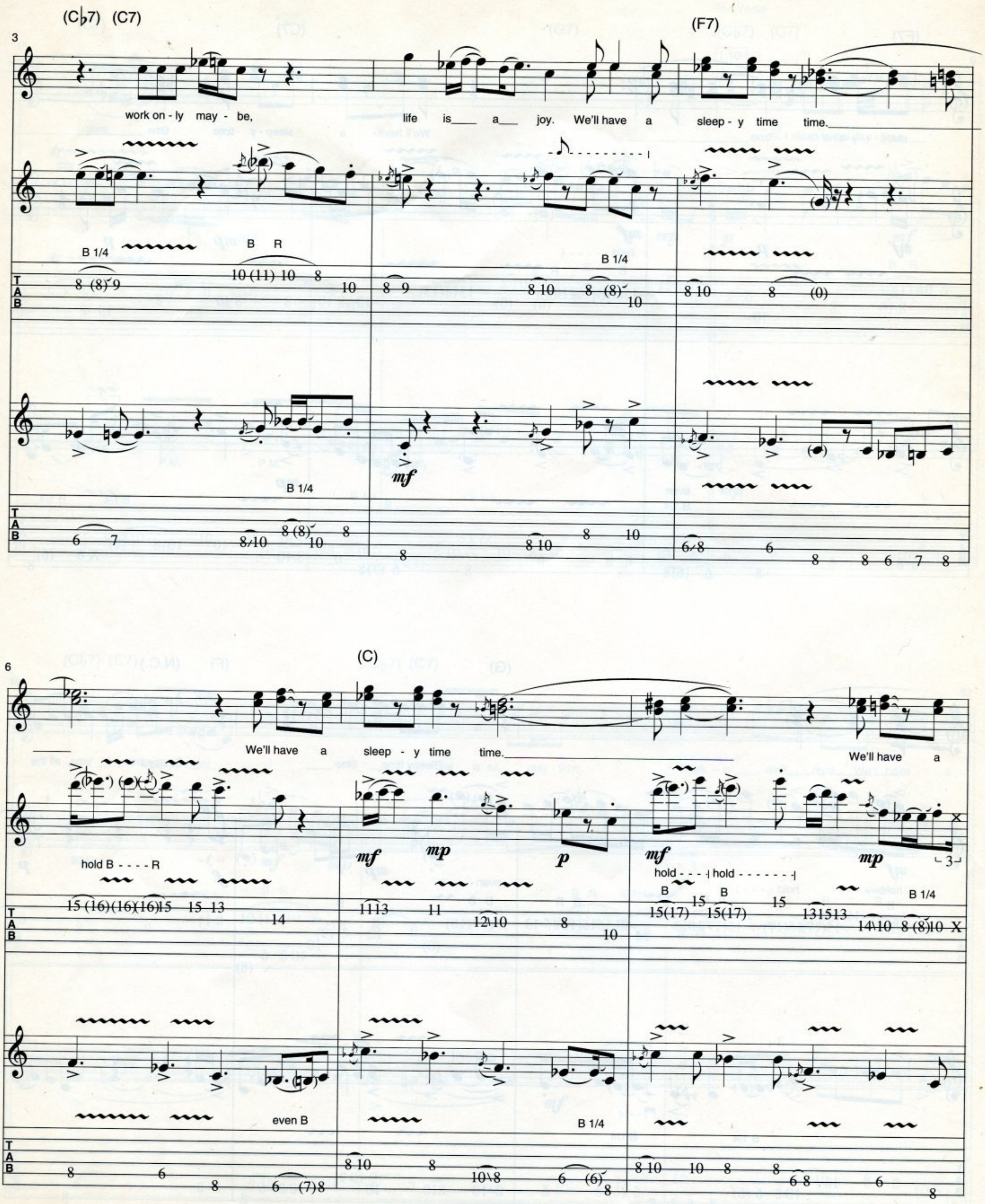
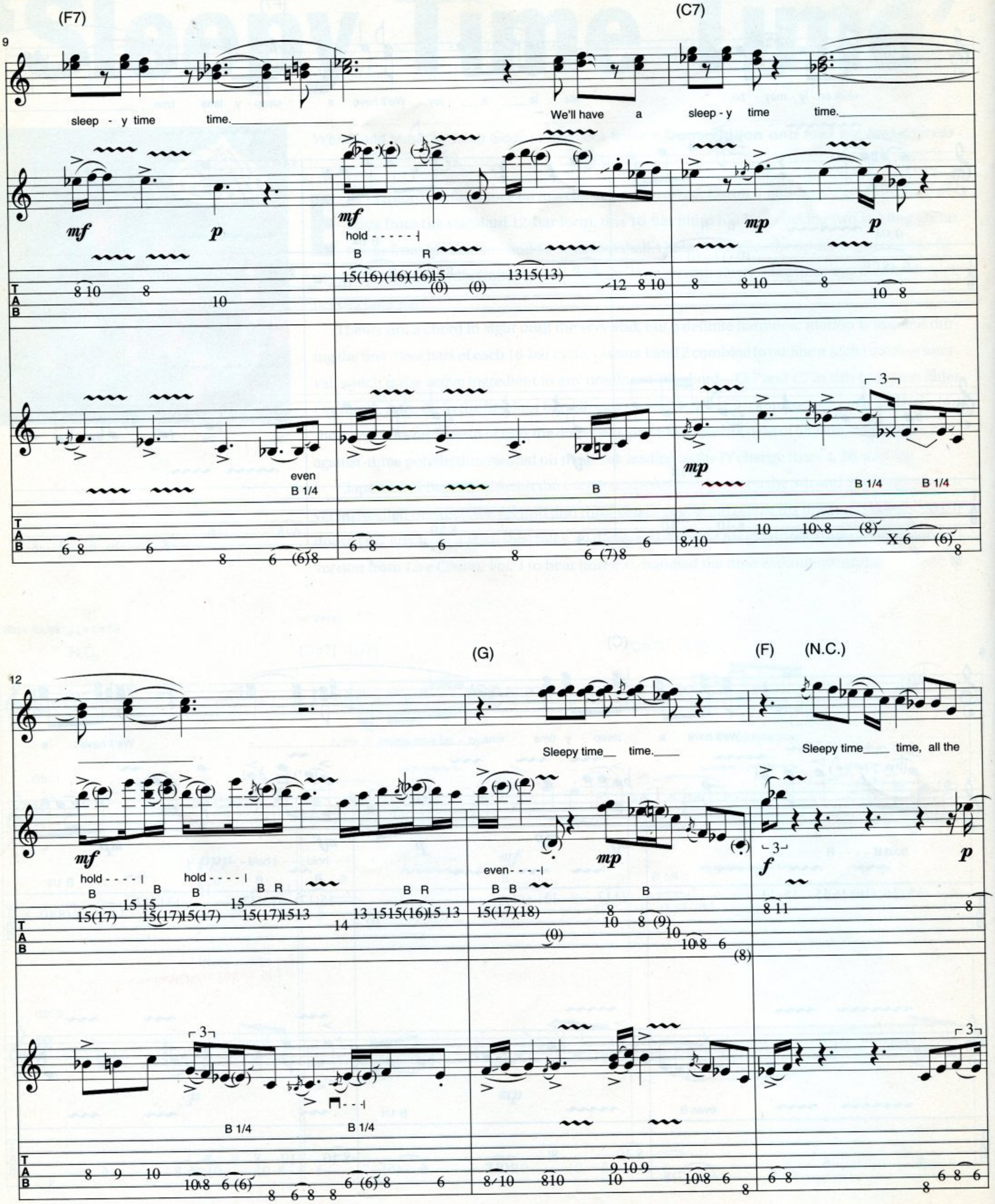
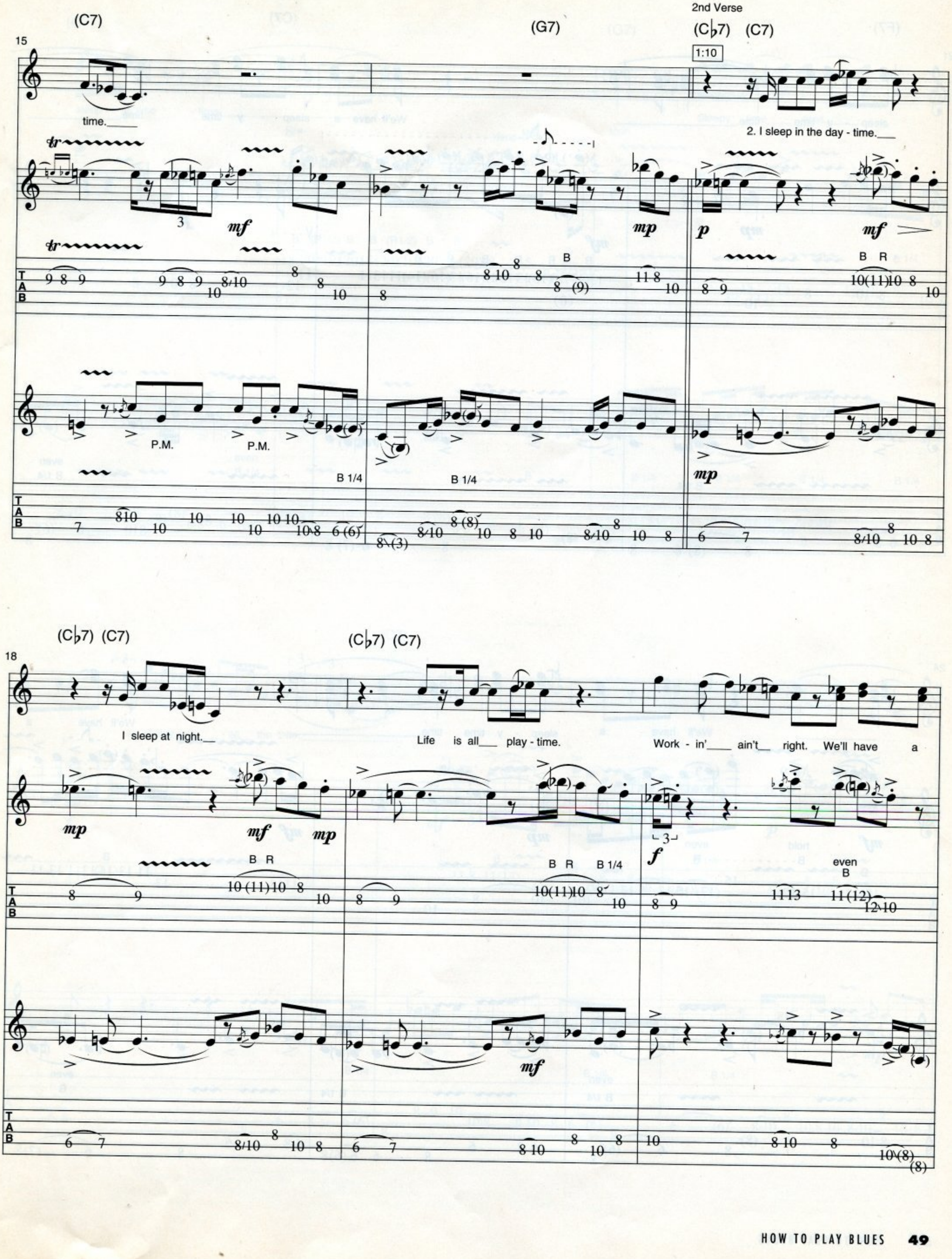
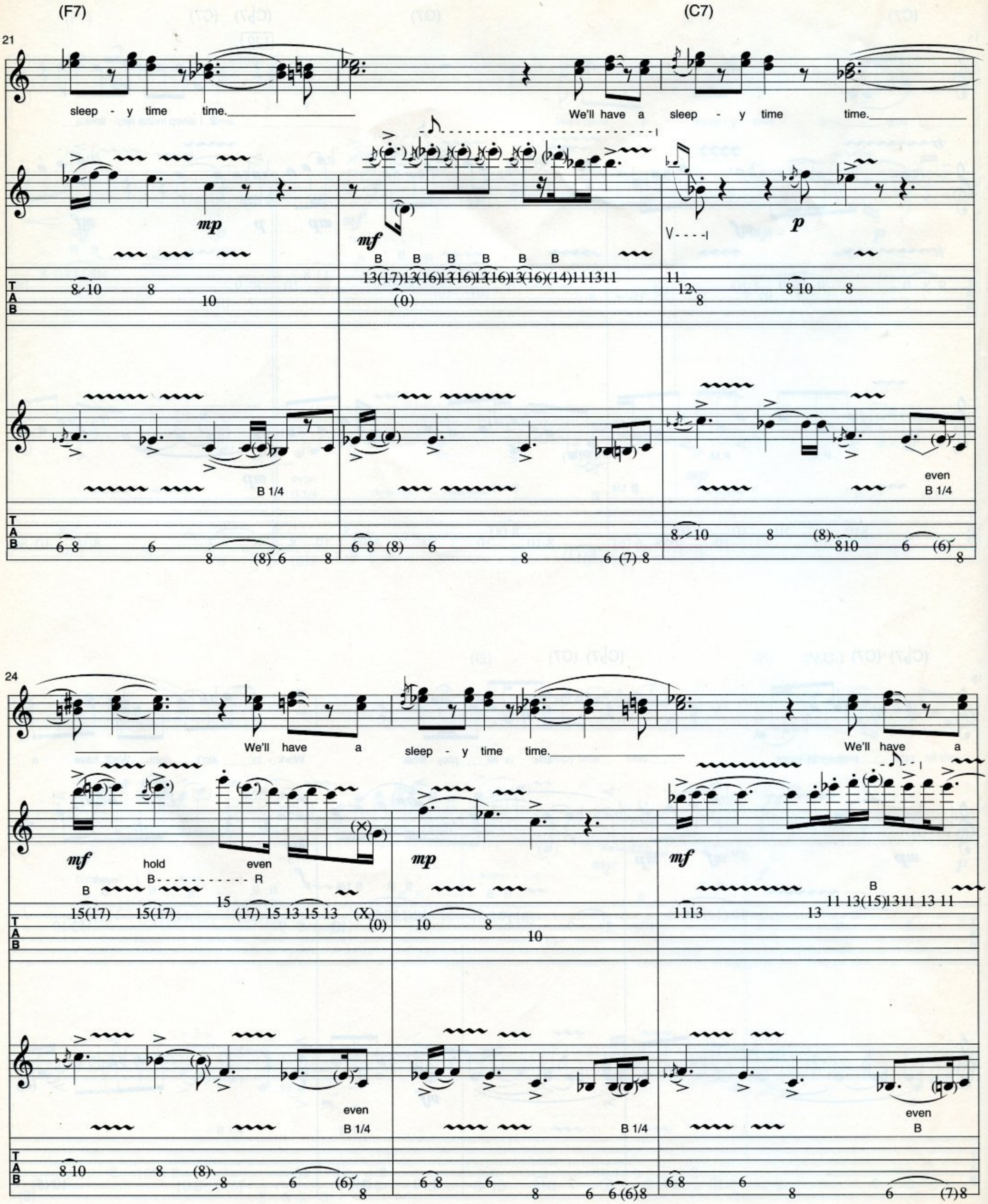
3
(C♭7) (C7)
(F7)
work on - ly may - be, life is a joy. We'll have a sleep - y time time.
B 1/4
B R
B 1/4
B 1/4
mf
6
(C)
We'll have a sleep - y time time.
We'll have a
hold B - - - - R
mf
mp
p
mf
mp
hold - - - | hold - - - - - - - |
B
B
B 1/4
3
even B
B 1/4

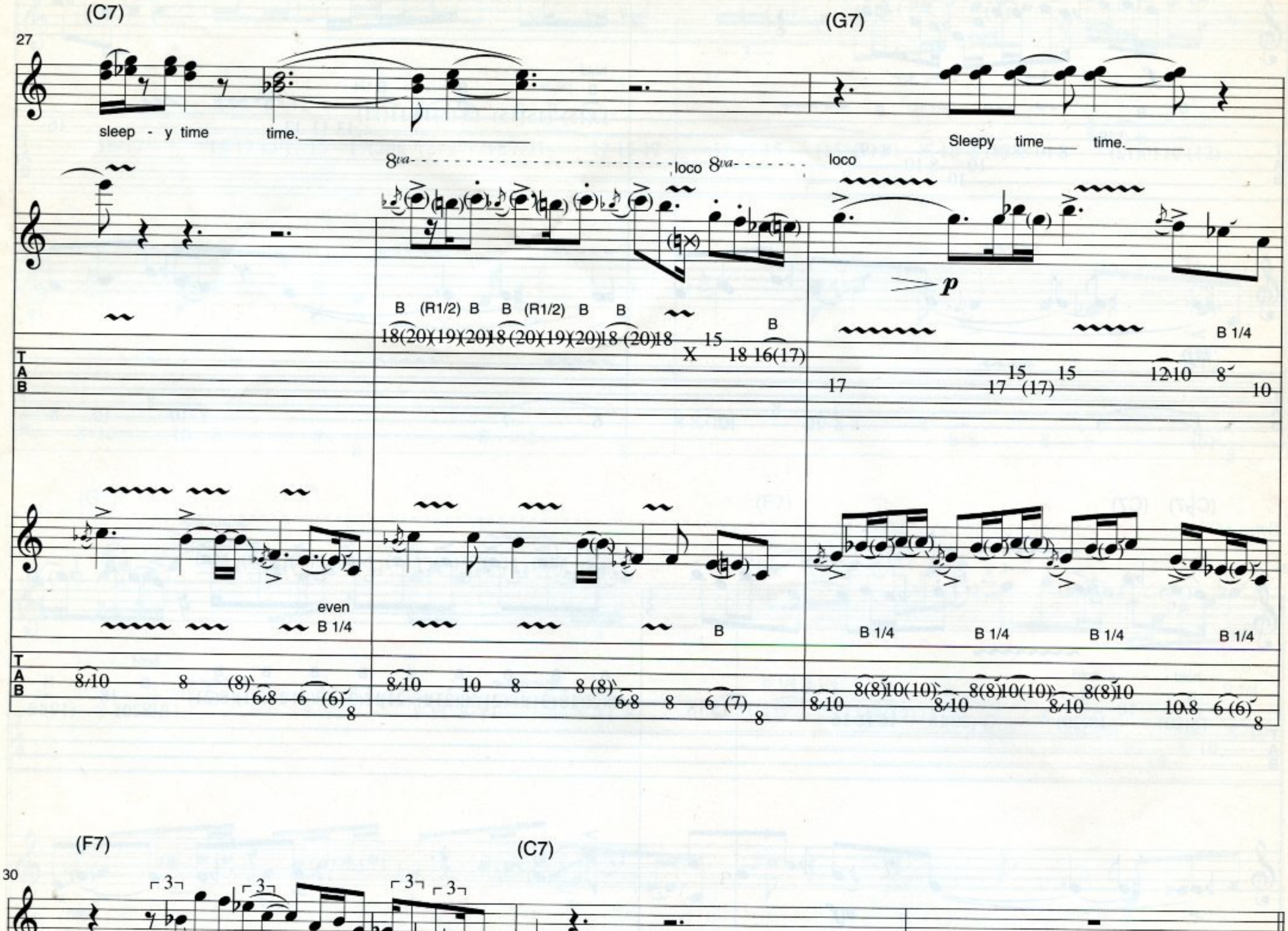
'Sleepy Time Time'

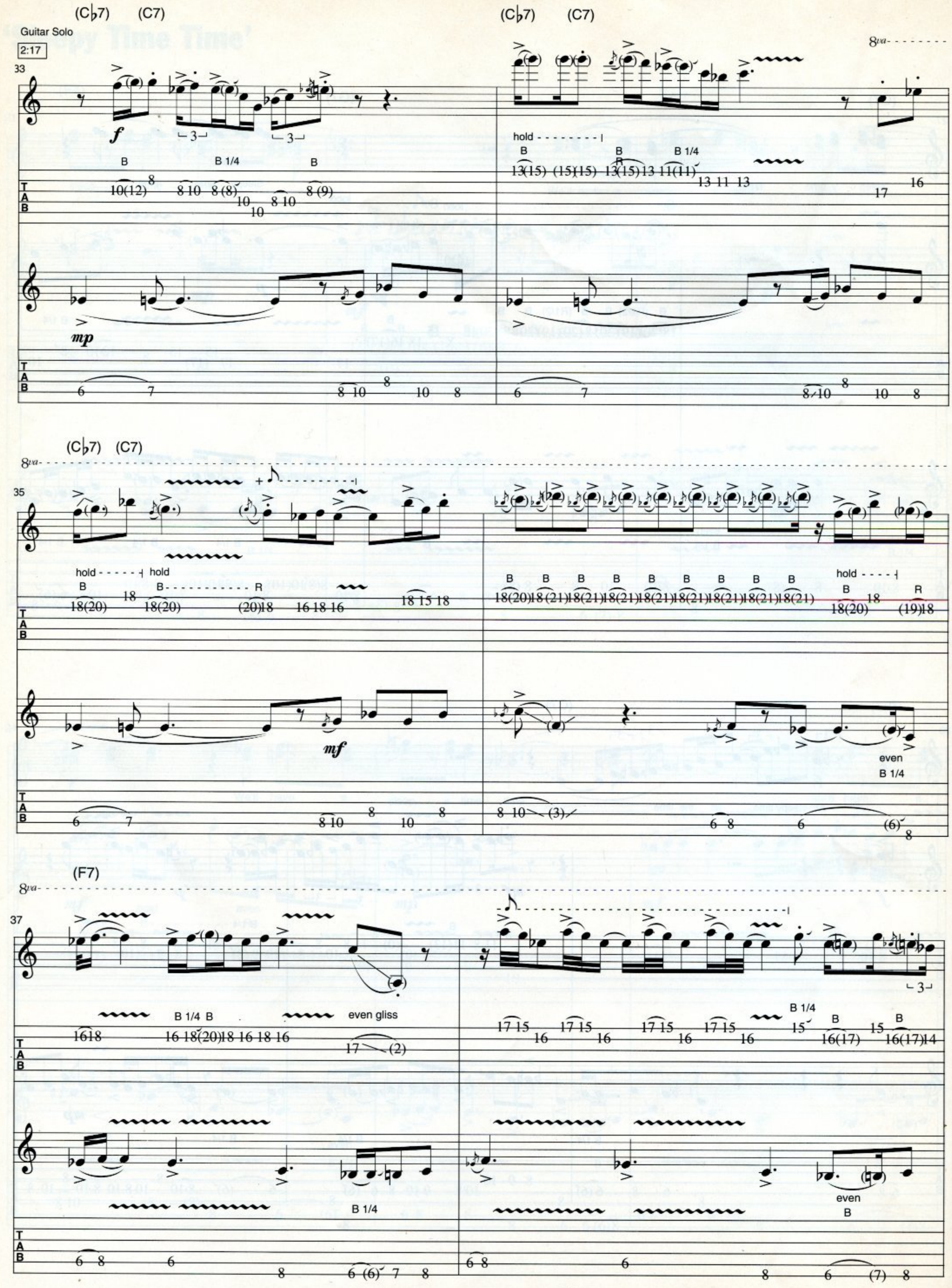

(F7)
(C7)
9
sleep - y time time.
We'll have a
sleep - y time time.
mf
p
hold
B
R
mp
p
even
B 1/4
B
mp
B 1/4
B 1/4
(G)
(F)
(N.C.)
12
Sleepy time time.
Sleepy time time, all the
mf
hold
B
B
hold
B
B R
B R
even
B B
B
mp
f
p
B 1/4
B 1/4
T
A
B

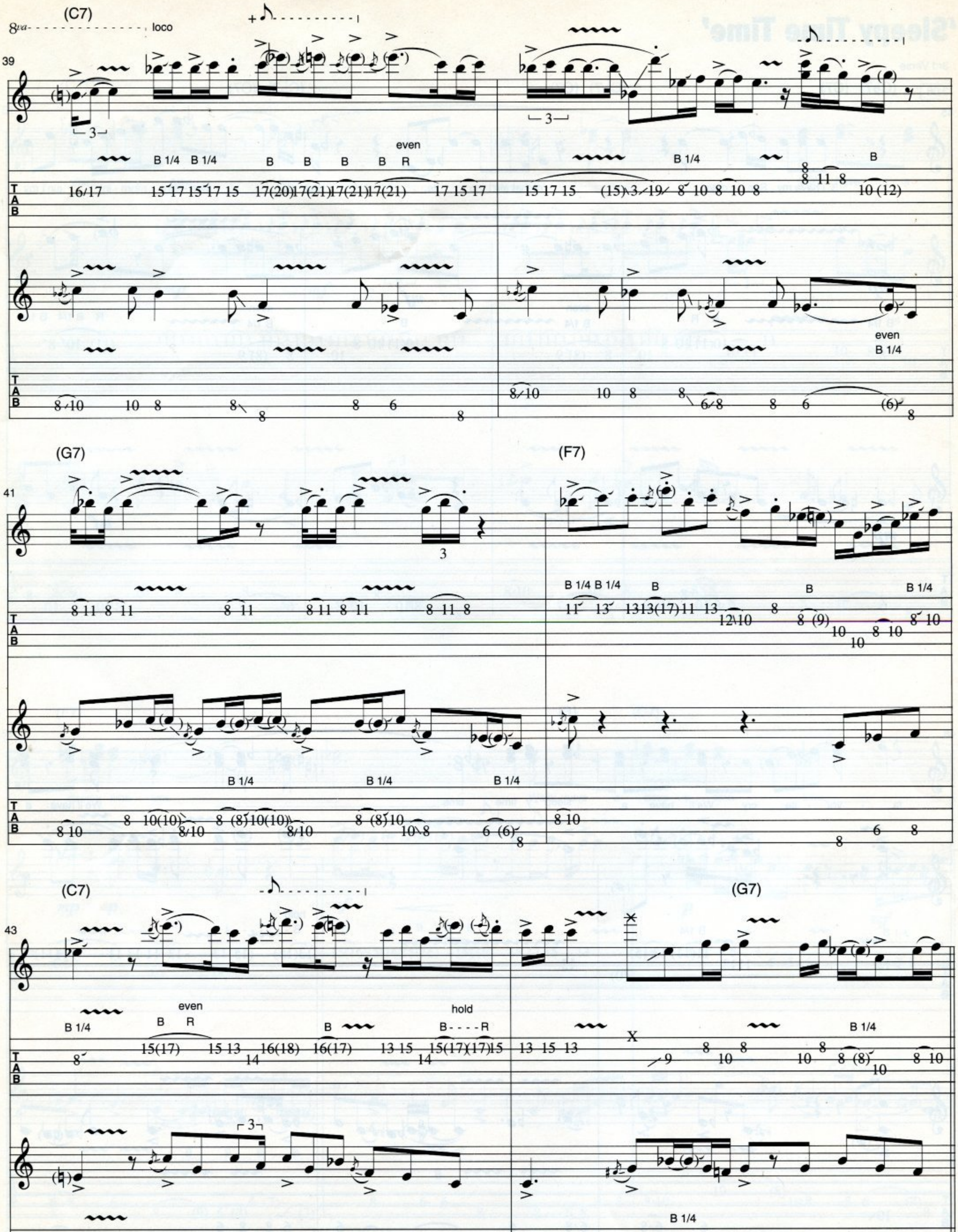

15
(C7)
time.
(G7)
2nd Verse
(C♭7) (C7)
1:10
2. I sleep in the day - time.
tr
mf
mp
p
P.M.
B 1/4
B R
18
(C♭7) (C7)
I sleep at night.
(C♭7) (C7)
Life is all play - time.
Work - in' ain't right. We'll have a
f
even
B

'Sleepy Time Time'


(F7)
(C7)
21
sleep - y time time.
We'll have a sleep - y time time.
mp
mf
p
B 1/4
even
B 1/4
24
We'll have a sleep - y time time.
We'll have a
mf
hold
even
mp
mf
even
B 1/4
B 1/4
even
B

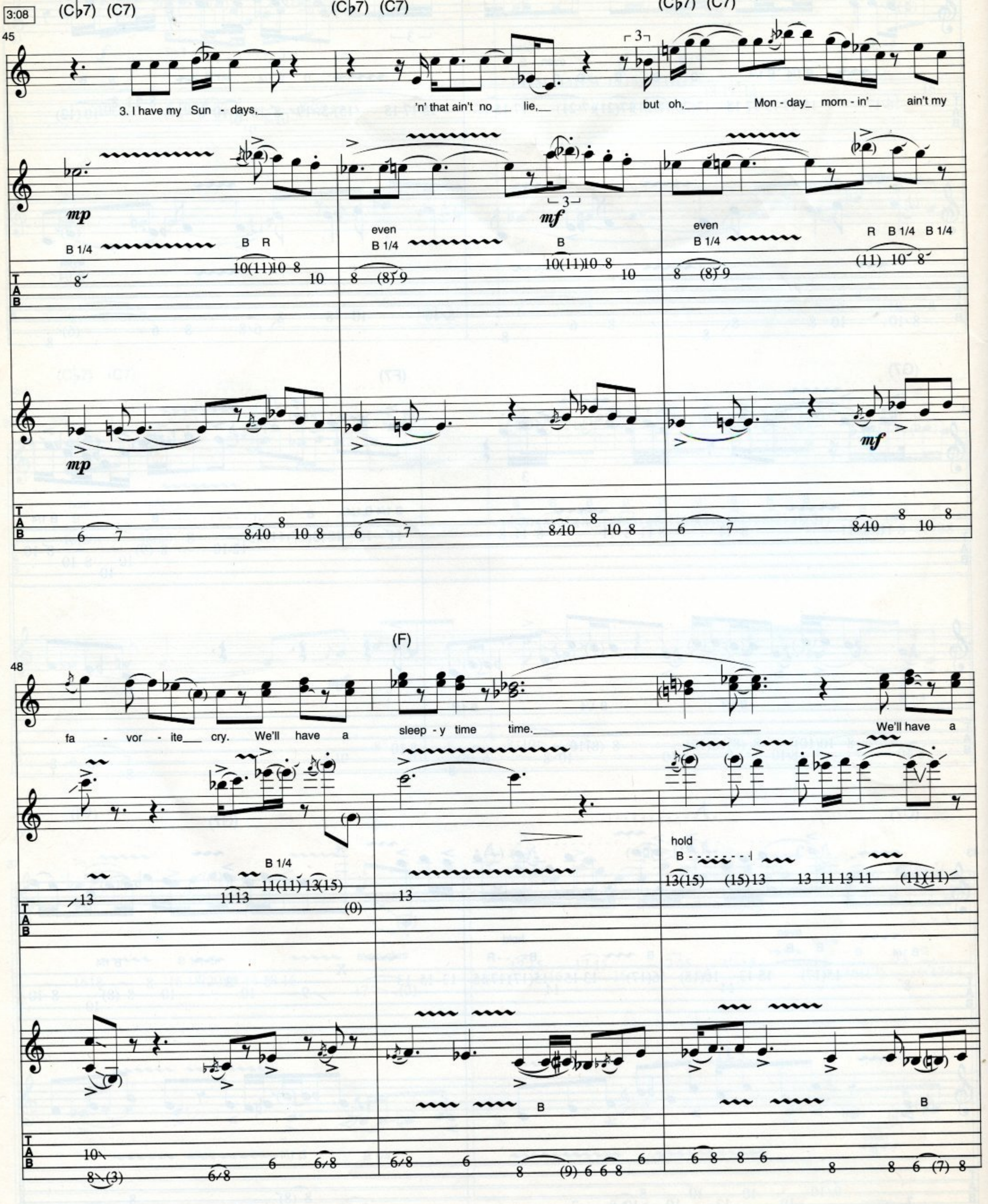

(C7)
27
sleep - y time time.
8va loco 8va loco
(G7)
Sleepy time time.
even
B 1/4
B (R1/2) B B (R1/2) B B
p
(F7)
30
Ah, sleepy time all the time.
(C7)
f
mf
p
mp

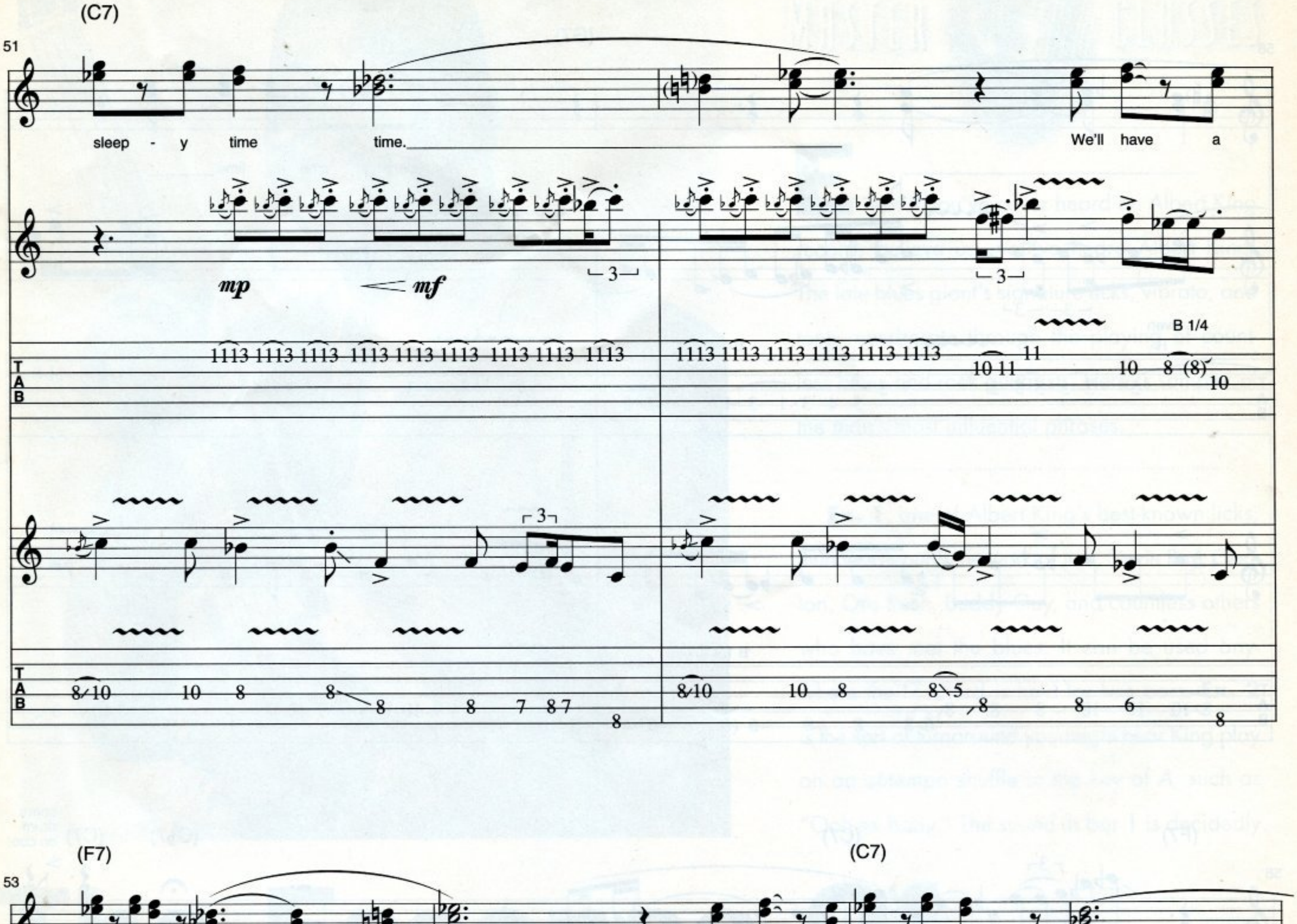

Guitar Solo
2:17
(C♭7)
(C7)
(C♭7)
(C7)
8va
hold
B
B 1/4
R
(C♭7)
(C7)
even
(F7)
even gliss
T
A
B
f
mp
mf


(C7)
8va
loco
39
B 1/4
B
R
even
(G7)
41
3
(F7)
(C7)
43
hold
B - - - R
X
(G7)

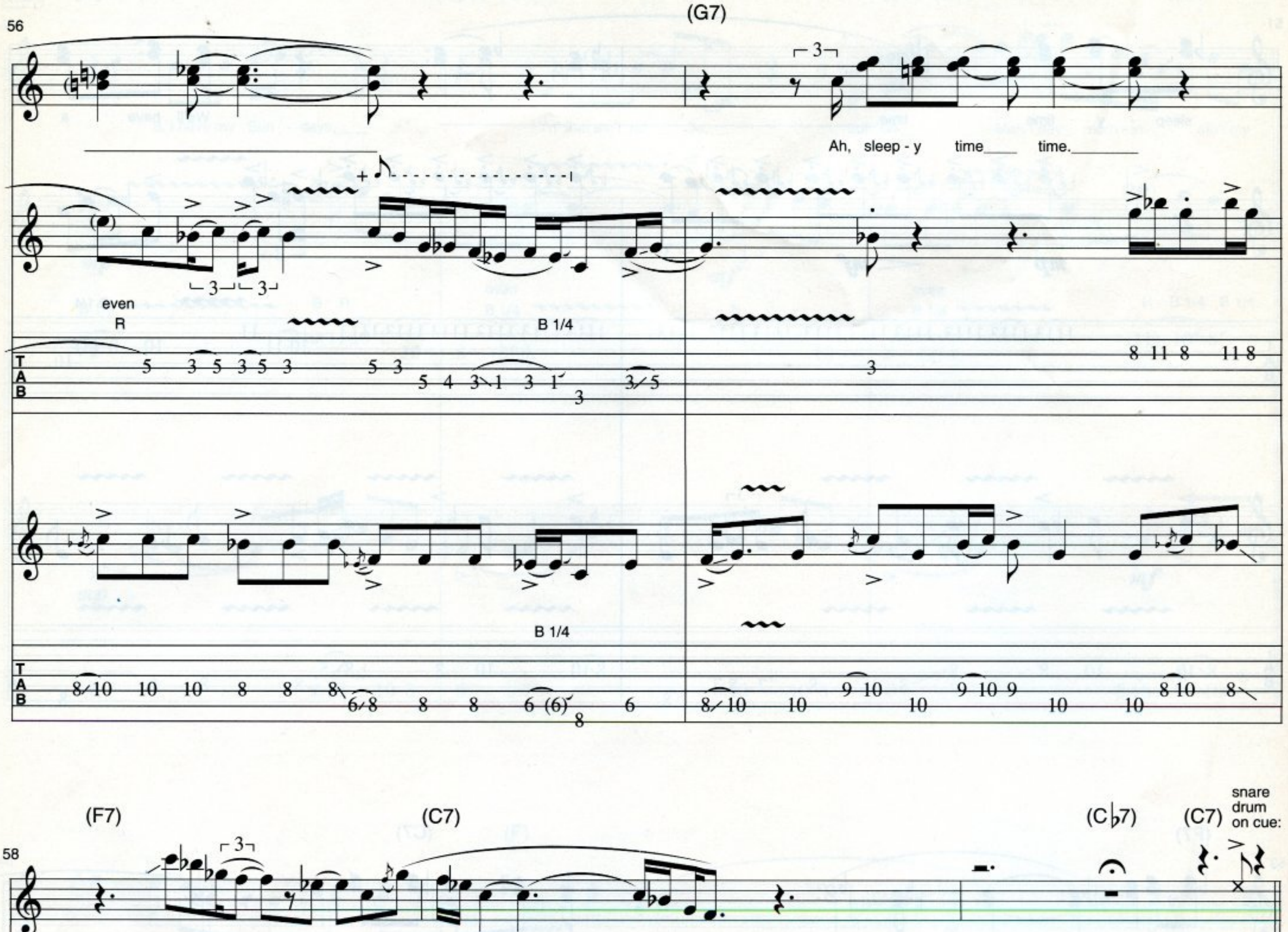
'Sleepy Time Time'

3rd Verse


3:08
(C♭7) (C7)
(C♭7) (C7)
(C♭7) (C7)
45
3. I have my Sun - days,
'n' that ain't no__ lie,__
but oh,
Mon - day_ morn - in'__
ain't my
mp
mf
even
B 1/4
B R
R B 1/4 B 1/4
mp
mf
48
(F)
fa - vor - ite__ cry.
We'll have a
sleep - y time
time.
We'll have a
hold
B
B 1/4


(C7)
51
sleep - y time time.
We'll have a
mp
mf
B 1/4
(F7)
53
sleep-y time time.
We'll have a sleep - y time time.
(C7)
mp
p
mf
p
mf
B 1/4
B B B R B
B B B B
even
B

'Sleepy Time Time'


56
(G7)
Ah, sleep-y time___ time.________
even
R
B 1/4
B 1/4
58
(F7)
(C7)
(C♭7)
(C7)
snare drum on cue:
Sleepy time_____ all__ the time.
ritard poco a poco
hold
B
B
B
B - - - - - R
B 1/4
ritard poco a poco
B 1/4
T
A
B

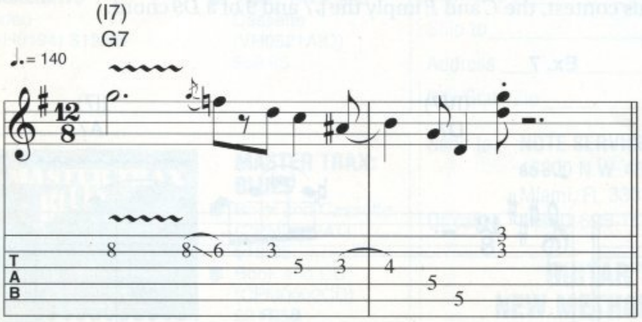
The Essence Of Albert King

By Dave Whitehill

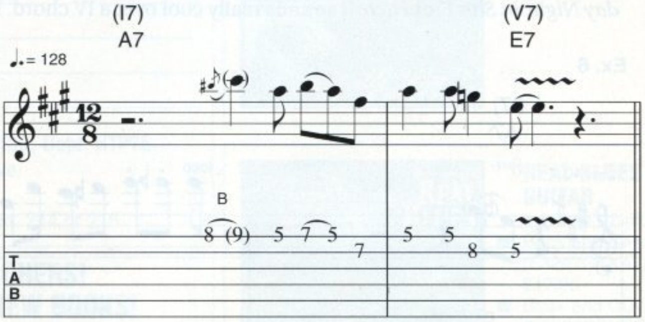
Even if you've never heard an Albert King record, believe us—you've heard Albert King. The late blues giant's signature licks, vibrato, and tone reverberate through the playing of countless blues and rock guitarists. Here is sampler of the man's most influential phrases.

Ex. 1, one of Albert King's best-known licks, thunders through the work of Jimi, Stevie Ray, Clapton, Otis Rush, Buddy Guy, and countless others who have met the blues. It can be used anywhere the I7 chord is held for two bars. **Ex. 2** is the sort of turnaround you might hear King play on an uptempo shuffle in the key of A, such as "Ooh-ee Baby." The sound in bar 1 is decidedly

Ex. 1



Ex. 2

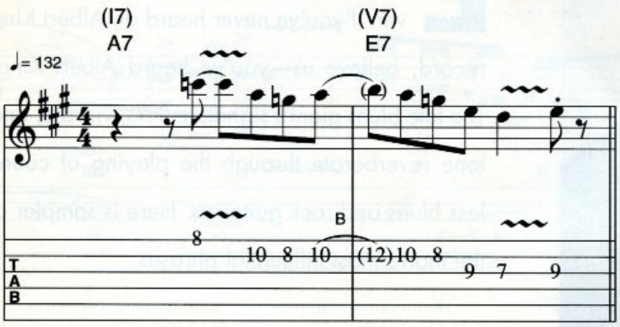


HEAR THIS LESSON TRACK 7 SEE PG 3

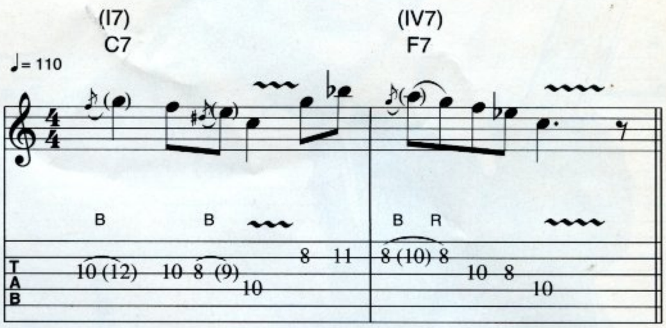
major, due to the opening semitone bend to the major 3rd, *C#*, and the inclusion of the notes *B* and *F#* from the *A* major pentatonic scale (*A, B, C#, E, F#*).

Ex. 3 demonstrates how to play through changes by using uncommon bends within the context of the familiar blues-pentatonic "box" pattern. King acknowledges the V7 chord by bending to *B*, the 5th of *E7*, on the first beat of bar 2. Another uncommon bend appears in Ex. 4 on the first beat of bar 2. The *A* note is the 3rd of *F7*, the IV chord in a *C* blues.

Ex. 3

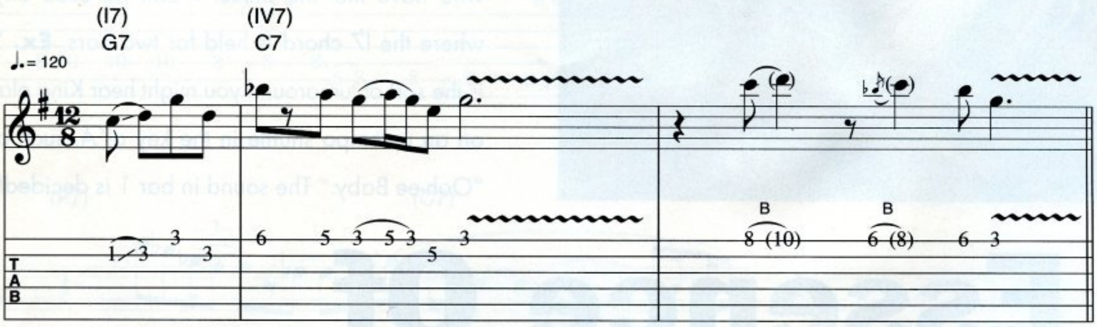

(I7)
A7
(V7)
E7
♩= 132
B
8
10 8 10
(12)10 8
9 7 9
T
A
B

Ex. 4


(I7)
C7
(IV7)
F7
♩= 110
B
B
B R
10 (12) 10 8 (9) 10 8 11
8 (10) 8 10 8 10
T
A
B

Ex. 5 works great over *C7*, the IV chord in a *G* blues, because the notes are derived from its parent scale, *C* Mixolydian *(C, D, E, F, G, A, B♭)*.

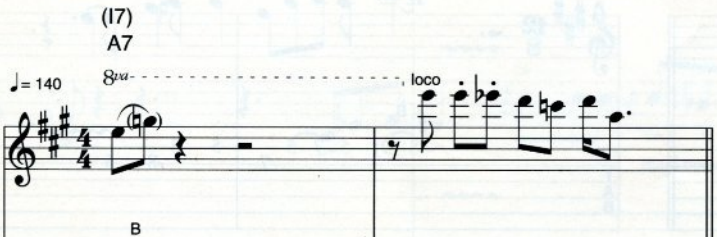
Ex. 5


(I7)
G7
(IV7)
C7
♩.= 120
1 3 3 3
6 5 3 5 3 5 3
B
B
8 (10) 6 (8) 6 3
T
A
B

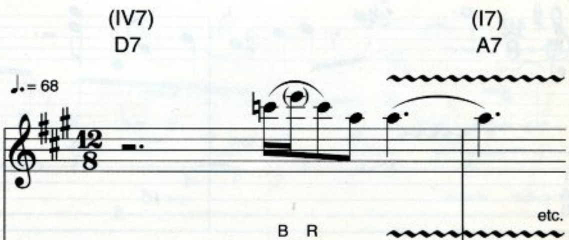
One of the most outstanding features of Albert's style was his use of wide-interval bends. Since he played his guitar with the strings reversed—the low *E* toward his toes—bends on the treble side of the neck were pulled *down* instead of pushed up, giving him more leverage to play knuckle busters like the ones that follow. To compensate while using conventional technique, you must place any free fretting-hand fingers behind the bending finger. Ex. 6, the sort of thing King played on "Crosscut Saw," starts out with a dramatic minor-third bend (from 5 to ♭7) and concludes in bar 2 with a descending *A* blues scale.

Ex. 7 contains the killer major-third bend King often used in slow blues tunes such as his version of "Call It Stormy Monday" on *Thursday Night In San Francisco.* It sounds really cool over a IV chord. In this context, the *C* and *E* imply the ♭7 and 9 of a *D9* chord.

Ex. 6


(I7)
A7
♩= 140
8va
loco
B
12 (15)
12 12 11 10 8 10 10
T
A
B

Ex. 7


(IV7)
D7
(I7)
A7
♩.= 68
etc.
B R
8 (12) 8 5 5
T
A
B

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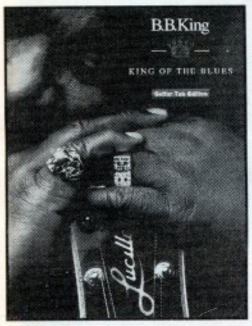

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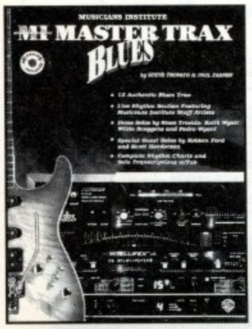

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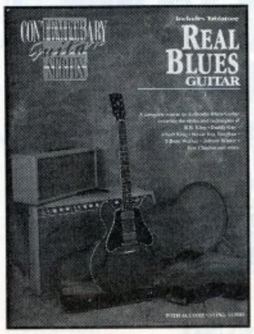

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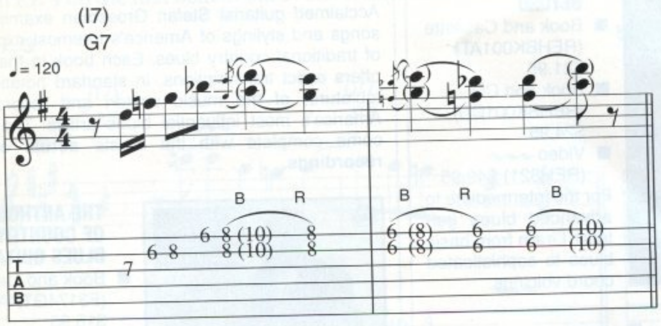
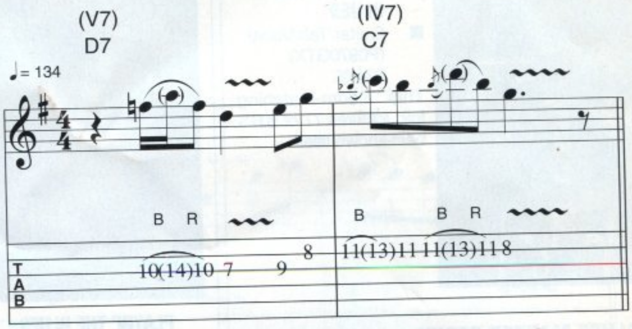
The Essence Of Albert King

The end of Ex. 8 shows that Albert wasn't content using just single notes for wide-interval bends. It's a collection of some of the double-stop parallel bends he sometimes used. To play them with the least amount of difficulty, I recommend flattening the ring finger into a partial barre. Be sure to support it with the remaining fingers as described earlier.

Ex. 8



Ex. 9



If you found the "overbends" like the one in Ex. 7 too difficult, try shifting the fingering from the high-*E* string to the 13th fret of the *B* string, where you'll encounter less string tension. Ex. 9 is another way to get the King sound using alternate positions. ■

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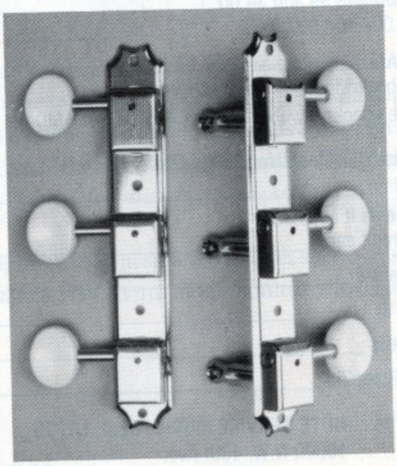
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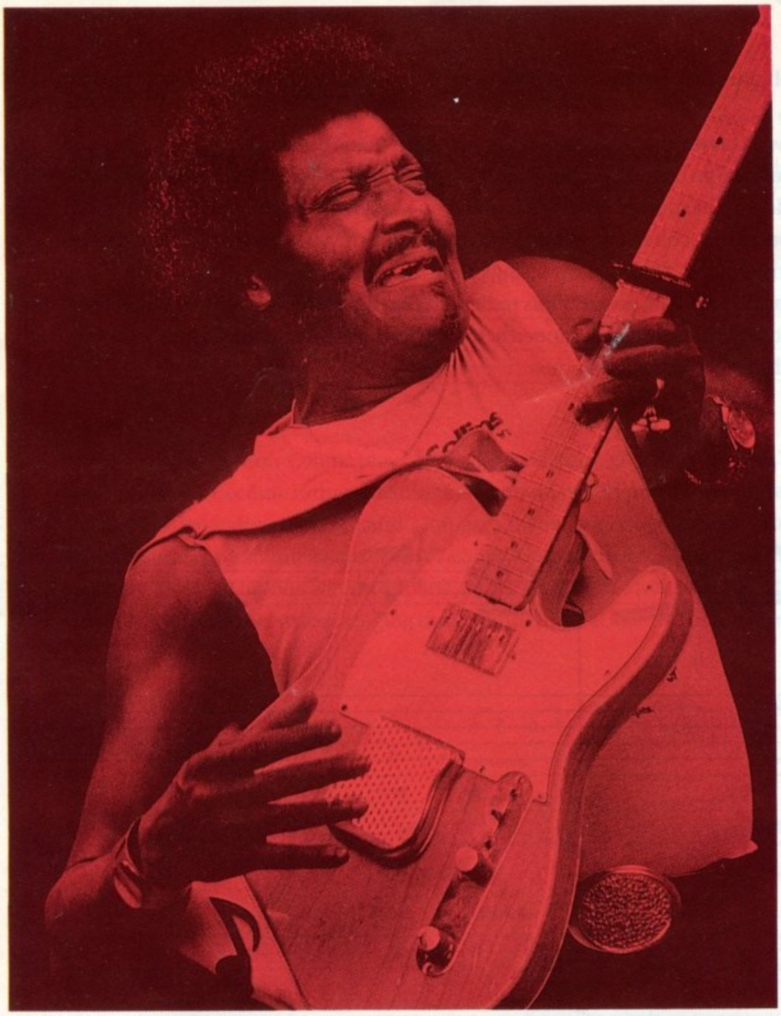
Bone Chilling Blues

A Lesson With The Mighty Albert Collins

By Andy Ellis



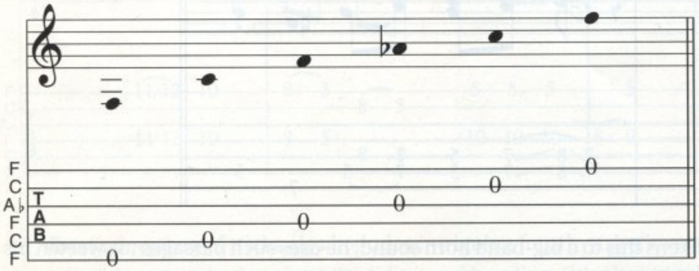
The man has one helluva right hand. From five feet away, Albert Collins makes his beat-up, unamplified Telecaster sound as loud as a Gibson 335 or even an old Kay archtop. Snapping and popping the strings, Collins pours himself into every note, even though his audience consists of merely two *GP* staffers and his manager. Albert's sly grin makes it abundantly clear that even after all these years, he still loves to play.

Collins' style is unique: His tone, sometimes cutting and reverb-drenched, sometimes hot and squawking, never fails to command complete attention. His stuttering, chicken-pickin' right-hand attack has as much to do with country as blues (no flatpick, folks, just a callused thumb and index finger). Then there's the business of the open tuning and capo.

Albert tunes to an open *Fm* chord (**Ex. 1**), which is how we've notated the following licks. Refer to the note placement chart to orient yourself on this fretboard while working out the examples. You can, of course, ignore the tab and play the licks in stan-

Ex. 1

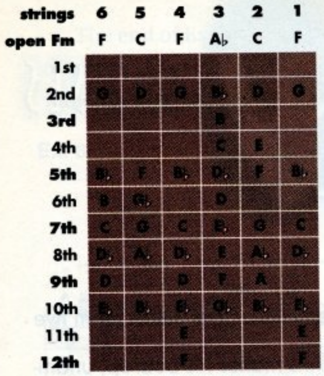
open Fm tuning



HEAR THIS LESSON TRACK 8 SEE PG 3

PHOTO: PAUL NATKIN/PHOTO RESERVE

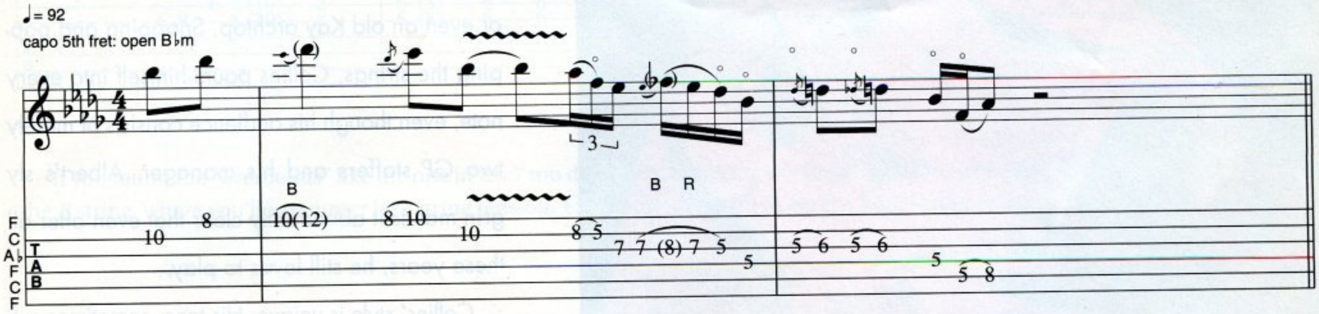
The Mighty Albert Collins


strings 6 5 4 3 2 1
open Fm F C F A♭ C F
1st
2nd
3rd
4th
5th
6th
7th
8th
9th
10th
11th
12th

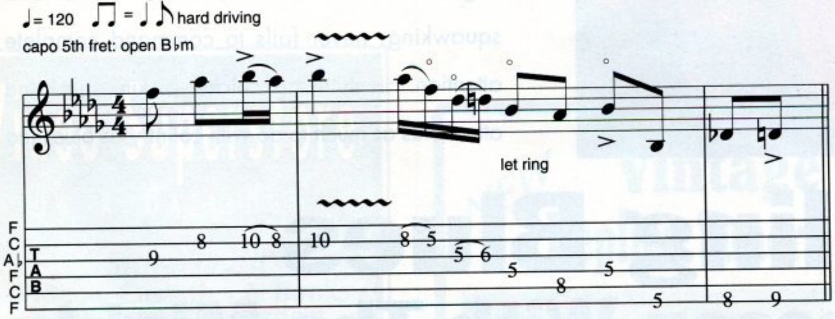
dard tuning, but it's worth the dues to retune and play them authentically. You'll get a deeper insight into the Iceman's way.

Asked to illustrate how a classic blues lick lies on the fretboard in his open tuning, Albert clapped a capo on the 5th fret (producing an open *B♭m* chord) and served up **Ex. 2.** Notice how the open strings—courtesy of the capo—add an unexpected resonance to the line. Right away, you know you've taken leave of the B.B. King/Albert King school. For an approved funky feel, upstroke all the notes on the top three strings with your right index finger; snap strings four and five with your thumb. The funky minor/major hammers (bar 2, beat one) are a Collins trademark. **Ex. 3** features this minor/major interplay twice. Let the open strings ring (we're still capoed at the 5th fret) in beats three and four. Play with a hard swing feel and really flog the accented notes.

Ex. 2

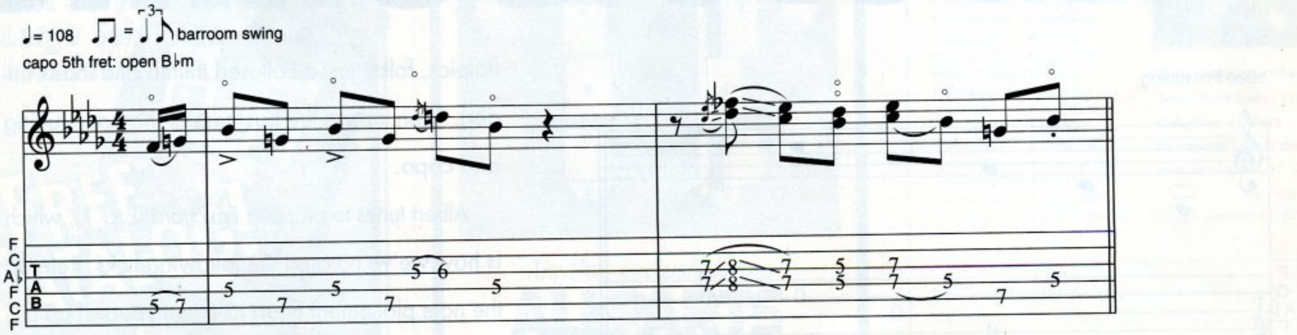

♩= 92
capo 5th fret: open B♭m
B
B R
F C A♭ F C F
T A B

Ex. 3


♩= 120
hard driving
capo 5th fret: open B♭m
let ring
F C A♭ F C F
T A B

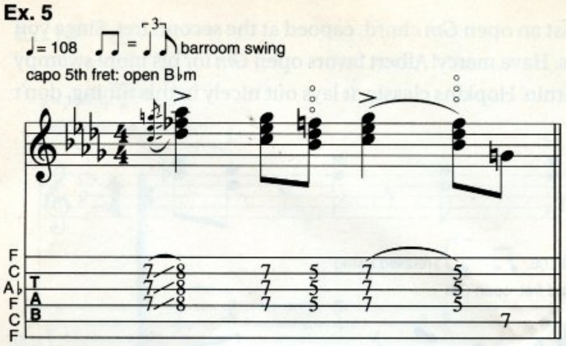
Albert singles out jazz organists as a major source of inspiration. As evidence, he offers **Ex. 4.** It's easy to imagine Brother Jack McDuff laying this one down at the Hammond. Emulate key click by vigorously snapping the accents, and throw in some chicken-cluck by half-fretting bar 1's G♮s. How about those slinky double-stops in bar 2? Too cool. Try index upstrokes on all but the fifth string.

Ex. 4

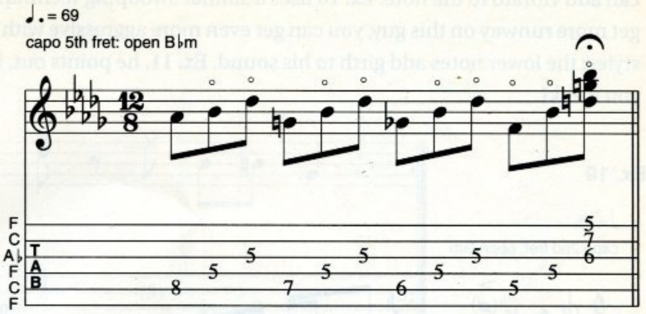

♩= 108
barroom swing
capo 5th fret: open B♭m
F C A♭ F C F
T A B

Ex. 5 contains more intriguing parallel harmony. Collins likens this to a big-band horn sound; he uses such passages to sweeten his piercing single-note lines. When you pull off into the last chord, keep the open strings ringing against the *G♮*; the result is an ear-tweaking *Gm7♭5*. If you're into pretty chordwork, dig Albert's turnaround in **Ex. 6**: *B♭m7, Gdim, G♭, B♭6.* The passage starts minor and ends major, resembling the picardy third of baroque music. Use this as an ending to a minor blues tune and turn some heads.

Ex. 5

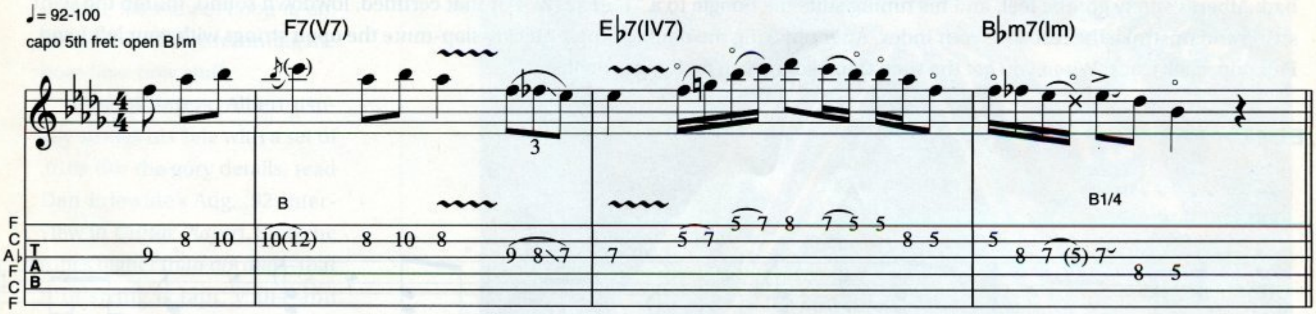

♩= 108 barroom swing
capo 5th fret: open B♭m
F
C
A♭
F
C
F
T
A
B

Ex. 6


♩. = 69
capo 5th fret: open B♭m
12/8
F
C
A♭
F
C
F
T
A
B

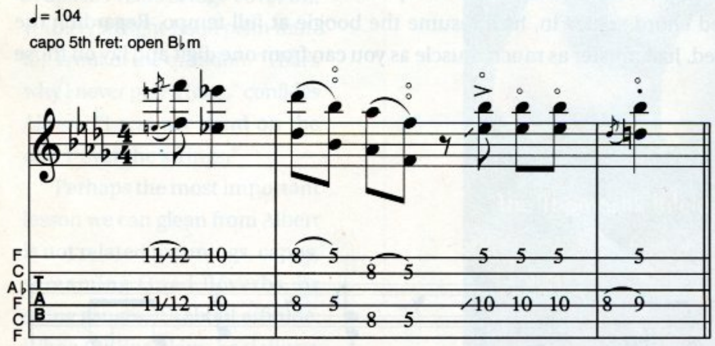
To get a feel for how Collins plays over chord changes, give Ex. 7 a whirl. The triplet in bar 1 boasts a foxy pull and slide maneuver. Such subtleties become rather meaningful when delivered through a Fender Quad Reverb on 10—Albert's typical stun setting. Once again, the open strings in bars 2 and 3 impart a distinctive, ringing quality to the sound. By twice emphasizing *F♮* in bar 2, Collins outlines a dominant-9 sound against the IV7 chord. Go easy on bar 3's pull-off; you want to ghost that open third string. Finally, a very subtle point: In bar 3, Collins elects to spank *D♭* on the fourth string instead of going for the more obvious open third. The latter choice would leave two open strings ringing out a minor third at the end of the lick; his way sounds tougher. Try 'em both.

Ex. 7

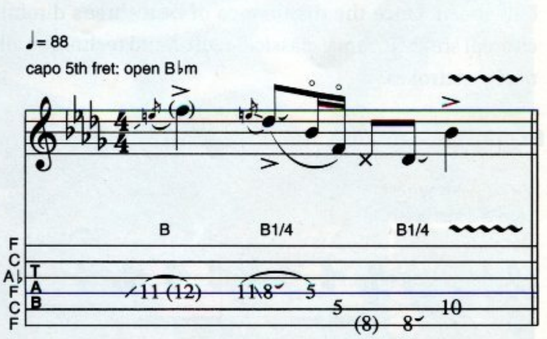

♩= 92-100
capo 5th fret: open B♭m
F7(V7)
E♭7(IV7)
B♭m7(Im)
3
B
B1/4
F
C
A♭
F
C
F
T
A
B

Octaves play a role in Albert's stinging sound. In his open minor tuning, they occur on parallel frets, paired on strings one and four, two and five, and—here's where the pattern changes—four and six. In Ex. 8, Collins kicks things off with a cool half-step slide. Squeeze the octaves with thumb and index. This time the ubiquitous minor- to major-third hammer occurs on the fourth string instead of the third. Make the last double-stop really staccato; after picking it, quickly mute the strings with your fretting fingers.

Ex. 8

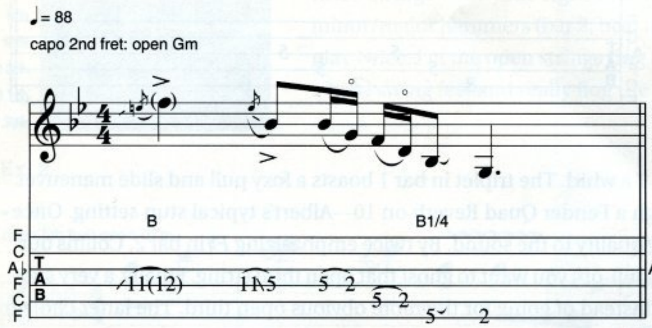

♩= 104
capo 5th fret: open B♭m
F
C
A♭
F
C
F
T
A
B

Ex. 9

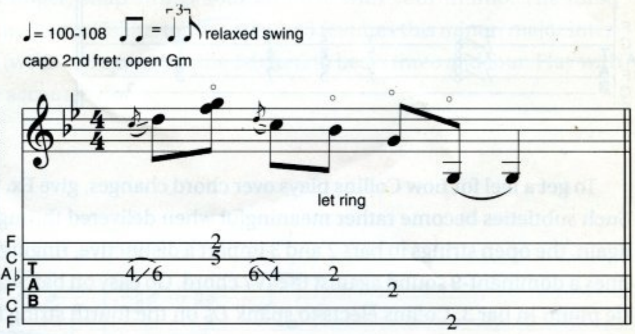

♩= 88
capo 5th fret: open B♭m
B
B1/4
B1/4
F
C
A♭
F
C
F
T
A
B

Albert's deep bag of tricks also includes intriguing fourth-string swoops, such as in Ex. 9. The trick is to yank the string as hard as you can with your right thumb while sliding and bending. (It's okay to grimace during this procedure; the lick will sound more credible if you do.) Half-fret beat three for that chicken-pickin' thang. By fretting the last *B♭* rather than picking the open fourth string, you can add vibrato to the note. Ex. 10 uses a similar swooping technique against an open *Gm* chord, capoed at the second fret. Since you get more runway on this guy, you can get even more aggressive with the gliss. Have mercy! Albert favors open *Gm* for his more swampy styles; the lower notes add girth to his sound. Ex. 11, he points out, is a Lightnin' Hopkins classic. It lays out nicely in this tuning, don't you think?

Ex. 10

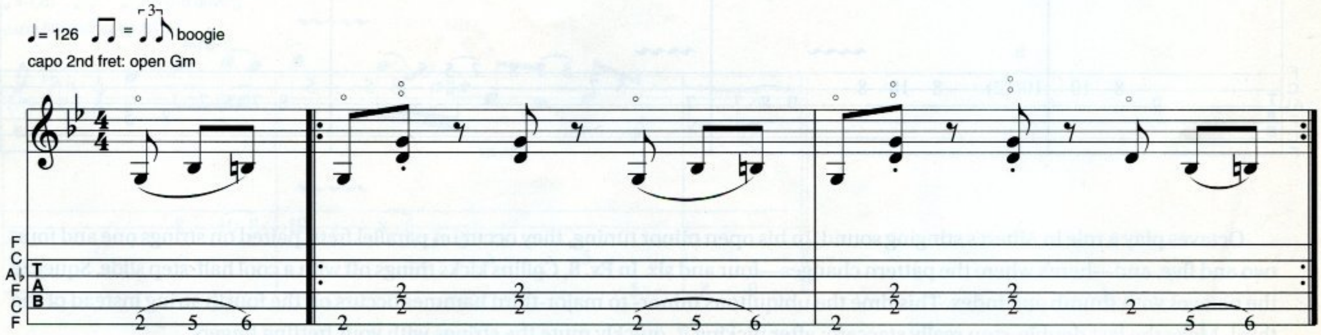

♩= 88
capo 2nd fret: open Gm
B
B1/4
F C A♭ F C F
T A B
11(12)
11 5
5 2
5 2
5
2

Ex. 11


♩= 100-108 relaxed swing
capo 2nd fret: open Gm
let ring
F C A♭ F C F
T A B
2
5
4 6
6 4
2
2
2

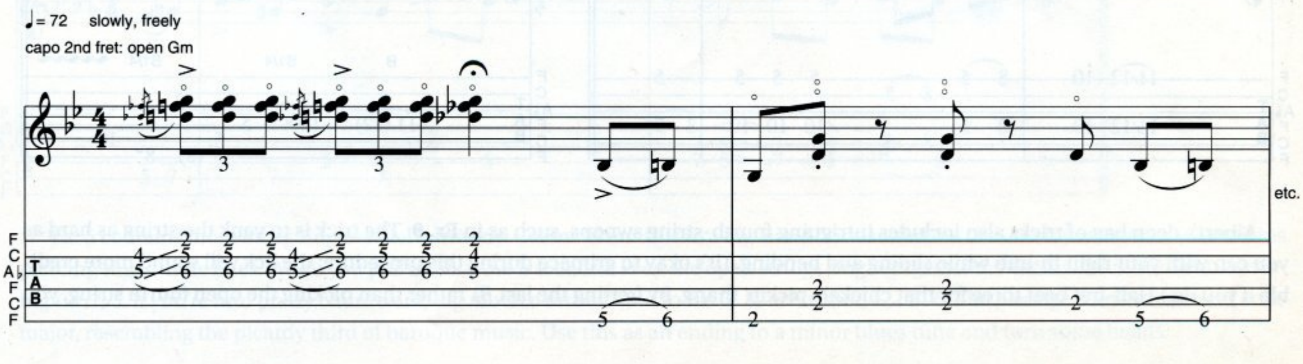
Unless you see Collins onstage with John Lee Hooker, you're not likely to hear the Iceman's awesome take on "Boogie Chillun." Too bad: Albert's surely got the feel, and his tuning suits the boogie to a "T" (Ex. 12). For that certified, lowdown sound, thumb the sixth string and upstroke the rest with your index. After plucking the double-stops, quickly slap-mute the open strings with your left hand. Pop pop, click clack. When you get the train thing going, you're doing it right.

Ex. 12

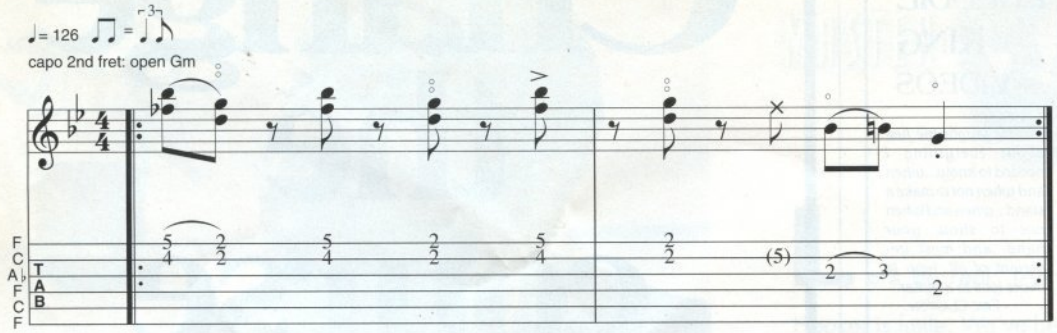

♩= 126 boogie
capo 2nd fret: open Gm
F C A♭ F C F
T A B
2 5 6
2 2 2
2 5 6
2 2 2
2 5 6

After chugging along in boogie mode for a while, Albert will come to a crashing halt in the spirit of John Lee and play Ex. 13 at roughly half speed. Once the dissonance of beat three's diminished chord settles in, he'll resume the boogie at full tempo. Regarding the chordal stuff: No fancy classical right-hand technique allowed. Just muster as much muscle as you can from one digit and lay on those nasty upstrokes.

Ex. 13


♩= 72 slowly, freely
capo 2nd fret: open Gm
3
3
etc.
F C A♭ F C F
T A B
4 5 5
2 5 6
2 5 6
2 5 6
4 5 5
2 5 6
2 5 6
2 5 6
2 4 5
5 6
2 2 2
2 5 6

Ex. 14


♩= 126
capo 2nd fret: open Gm
F
C
A♭
F
C
F
T
A
B
(5)

Ex. 14 is another cool boogie break. (Really, we need to petition Albert's label to get some of his serious boogie on CD. It just doesn't get better.) You can drop this one into Ex. 12's groove without slowing the tempo. Loop it, oh, three times before resuming the how-how-how stuff.

Final pointers. Albert usually strings his Tele with a set of .010s (for the gory details, read Dan Erlewine's Aug. '92 interview in *Guitar Player*). Since he tunes higher than normal—that fifth string is taut, y'all—and capos to boot, you know he's playing with a mighty tight setup. This helps explain his penetrating tone and gives new meaning to "high strung" guitar.

Collins generates all his chicken pickin' with left-hand half-fretting and ghosting. He keeps his Tele's bridge cover on, you see, so right-hand palm muting is out of the question. "That's why I never play a Strat," confides Albert. "I rest my hand on the cover over the strings."

Perhaps the most important lesson we can glean from Albert is not related to tunings, capos, screaming Quad Reverbs, or string gauges. It's about attitude: When Collins plays, he delivers every note with utter conviction. This take-no-prisoners approach is something we can all take to heart. ■

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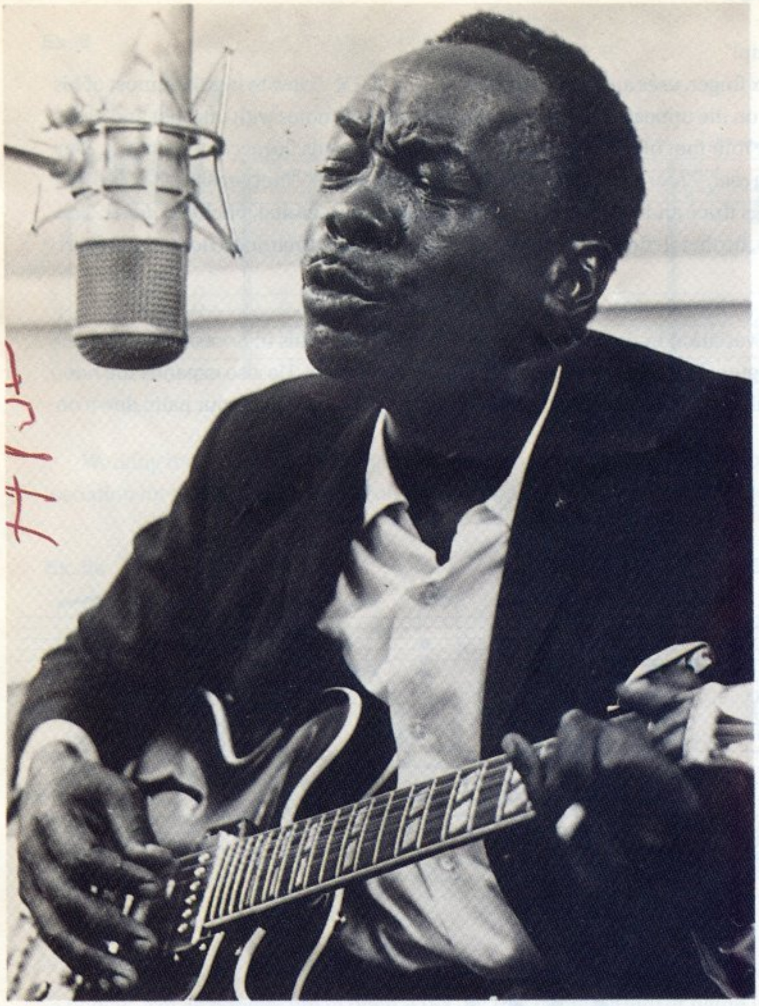


Born To Boogie

An In-Depth Lesson With

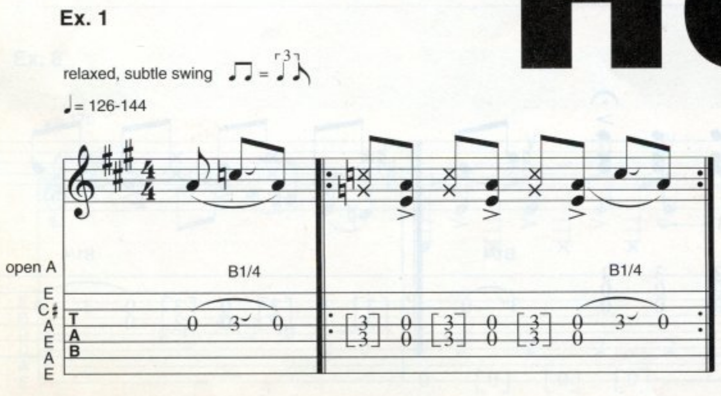
John Lee Hooker

By Andy Ellis

Let's be real: Trying to imitate John Lee Hooker is futile. We've heard credible knock-offs of B.B. King, Albert King, and Eric Clapton, but John Lee? Nah. He's simply too unpredictable, too cagey. That's not to say, however, we can't learn from his playing. *Au contraire*. Hooker's big, bad boogie thrives in the fertile soil of blues/rock—just listen to ZZ Top or Canned Heat. Even musicians as diverse as Steely Dan ("Black Friday") and Stevie Wonder ("Higher Ground") draw inspiration from the funky John Lee.

To get a handle on Hooker's churning boogie, you need to listen carefully and master a few basics—keeping time, for starters. John Lee marks time with both feet: One pats quarter notes, the other taps out eighths. But you can't count like a metronome. As slide ace Ry Cooder puts it: "Hooker has rhythmic tension in his feet;

Ex. 1

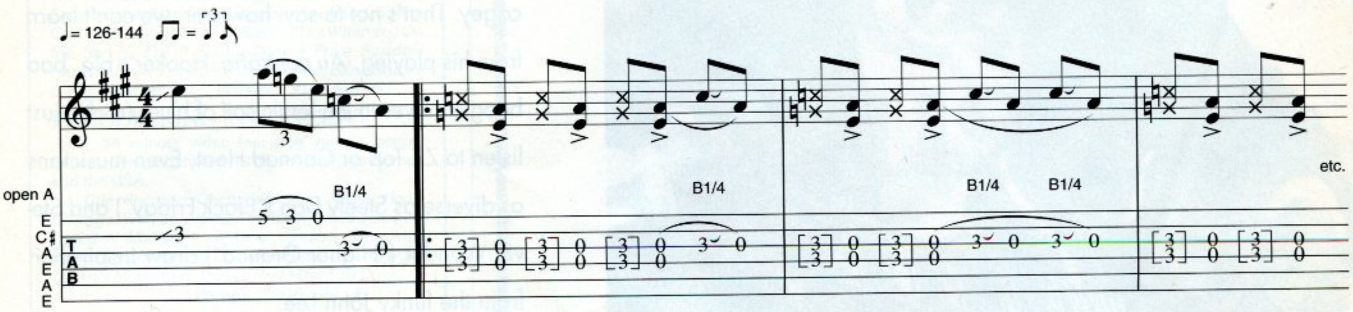


the guitar drives right down the middle. Tell me that isn't hip!"

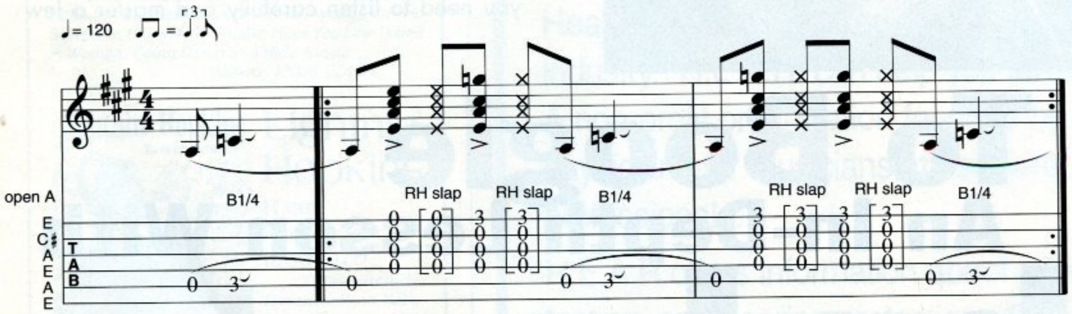
Hooker, who picks exclusively with his thumb and index finger, uses an open-*A* tuning *(E, A, E, A, C#, E,* low to high) for most of his classic boogies. As you see in **Ex. 1**, the basic pulse happens on the upbeats. Begin by tapping out quarter-notes with one foot and back-stroking strings three and four with your right index finger. Your foot hits the downbeat; your finger sounds the accented upbeat. Play with a relaxed swing feel. (Think "one *and*," "two *and*," "three *and*," "four *and*"; play "foot *stroke*," "foot *stroke*," "foot *stroke*," "foot *stroke*.") Next, on the downbeat slap your left 2nd finger across strings three and four (try the 3rd fret) to produce a muted, pitchless *doink*. This adds a percussive element and cuts the ringing open strings, further defining the rhythm. Finally, add the turnaround notes (beat four). Gradually work up to the indicated tempo.

Ex. 2 kicks off with a classic Hooker pickup. Notice the variation in the last two beats of bar 2. Throw this in occasionally to keep things interesting. In **Ex. 3**, Hooker drops the single-note figure down an octave, toughening up the groove. He also expands the boogie upbeat to a full *A* or *A7* chord. This time, mute the downbeats (beats two and three) with your right hand; drop your palm down on the strings nice and easy.

Ex. 2

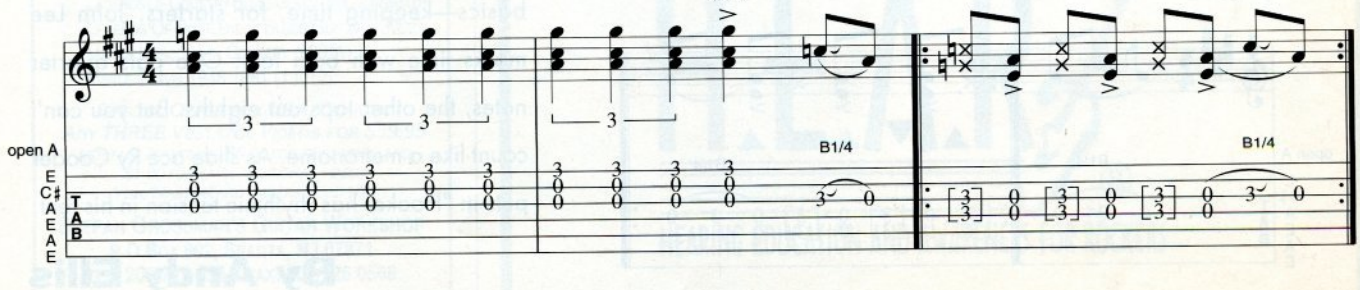


Ex. 3

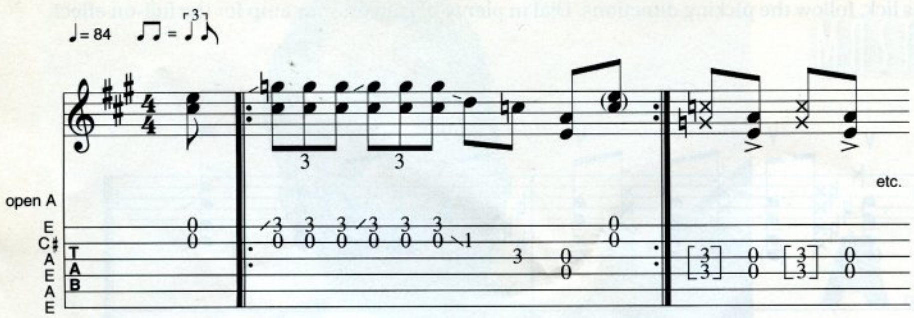


Hooker's boogie groove is usually deep and relentless. For contrast, however, he'll sometimes bring the proceedings to a grinding halt, using the *A7* triplets in **Ex. 4**. Pause on the last chord (bar 2, beat three); when the tension gets unbearable, release it by resuming the groove. **Ex. 5** shows another way John Lee temporarily breaks the groove. Ignore the pickup notes *(and* of beat 4) on the second repeat.

Ex. 4

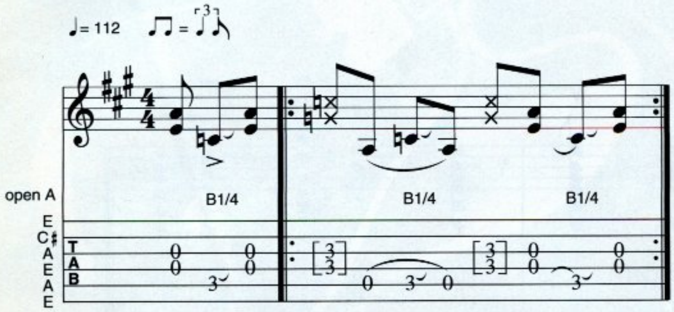


Ex. 5

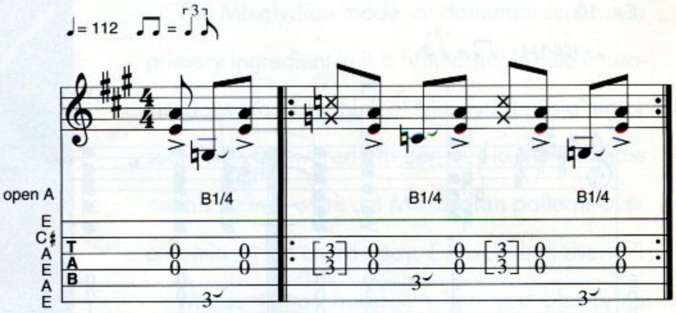

♩= 84
open A
E
C♯
A
E
A
E
etc.

Working the bass, as in Ex. **6a**, gives more of a rolling motion to the boogie—almost a half-time feel. Ex. **6b** demonstrates another variation on this rolling theme. Bend the low *G♮* slightly as you play it.

Ex. 6a

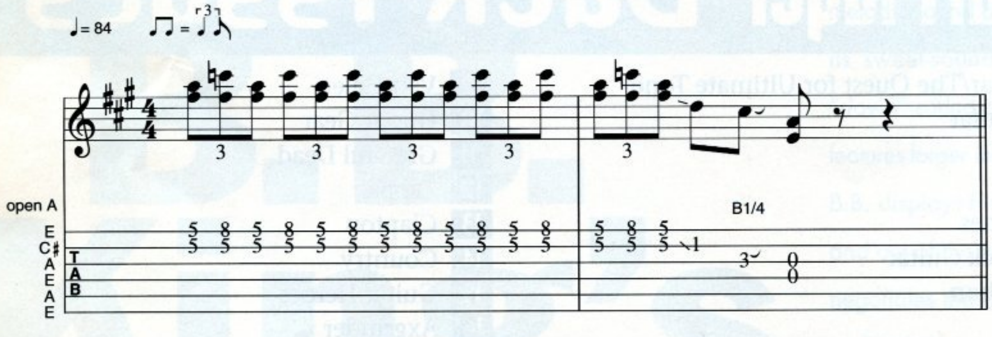

♩= 112
open A
B1/4
B1/4
B1/4

Ex. 6b

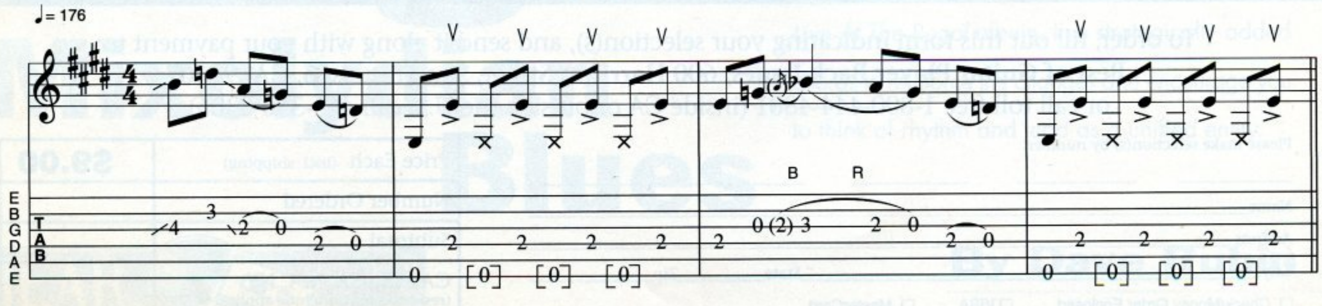

♩= 112
open A
B1/4
B1/4
B1/4

Sometimes John Lee plays the triplets in **Ex. 7**, treating them almost as a lead break. Practice this by itself; then try inserting it into a boogie. Not all boogies are in open *A* (**Ex. 8**); this familiar Hooker figure is in standard tuning. Mute with your outside right palm to choke the low *E*.

Ex. 7


♩= 84
open A
B1/4

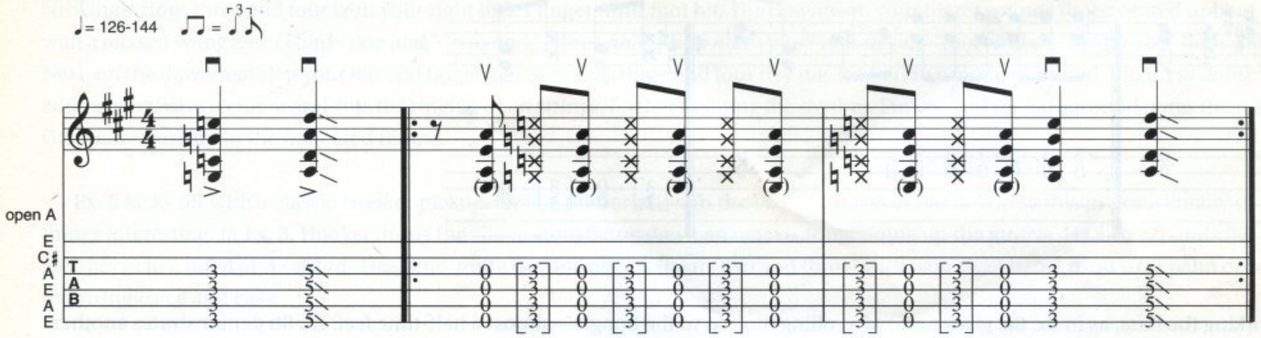
Ex. 8



Born To Boogie: John Lee Hooker

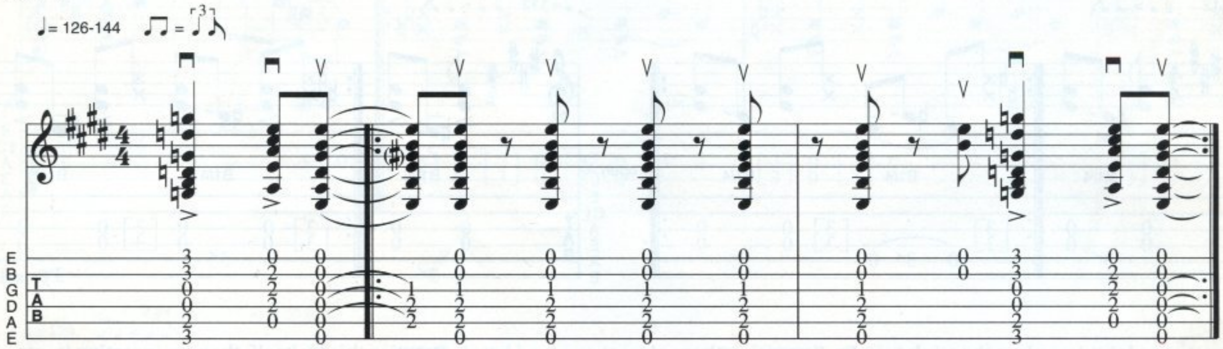
Ex. 9 illustrates how you can graft John Lee's cunning groove to a more hard-rockin' riff. We're back in open *A*; whether you use your thumb and 1st finger or a plectrum for this lick, follow the picking directions. Dial in plenty of gain on your amp for the full-on effect.

Ex. 9



Ex. 10 carries the same rock-boogie approach into standard tuning. Every two bars, you'll whomp all six open strings before hammering on a downbeat *E* chord. You have to perspire to make this sound right. On your mark, get set—boogie, chillun! ■

Ex. 10



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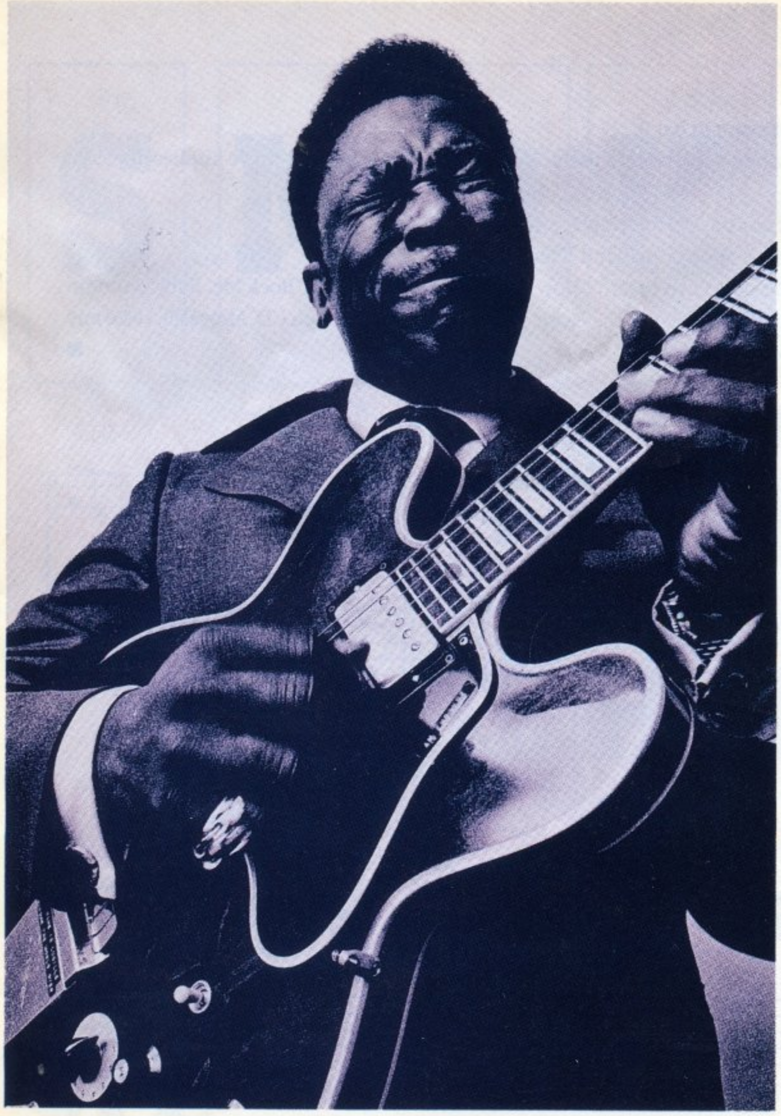


B.B. King's Mixolydian Blues

Anyone who has ever bent, sustained, or stung a string with fast wrist vibrato owes a musical debt to the Beale Street bluesman—the great B.B. King. His playing has shaped electric blues and rock like no one else's.

The Mixolydian mode, or dominant scale, is a primary ingredient in B.B.'s fluid single-note improvisations. You can think of Mixolydian as a major scale with a lowered 7th degree. To get a handle on this sound, work out Mixolydian patterns over a dominant 7th chord—say, *E* Mixolydian over *E7*.

Magic things happen when you blend the Mixolydian with the minor pentatonic (1, ♭3, 4, 5, and ♭7). Toss in the ♭5 for the ultimate blues scale stew: 1, 2, ♭3, ♮3, 4, ♭5, ♮5, 6, and ♭7. It's very effective to shift back and forth between the melodic sound of the seven-note Mixolydian, with its sweet-sounding major 3rd, and the more "down" sound of the five-note blues scale, which features larger intervals and a lowered 3rd degree. B.B. displays his mastery by skillfully weaving in and out of the Mixolydian and blues scale as he negotiates the I, IV, and V blues changes.

This solo is a condensed, 12-bar slice of B.B.'s early-'60s style as captured on his spectacular *Live At The Regal* album. I've strategically added chords to reinforce the changes and encourage you to think of rhythm and lead as a unified entity.

By Dave Rubin

HEAR THIS LESSON TRACK 9 SEE PG 3

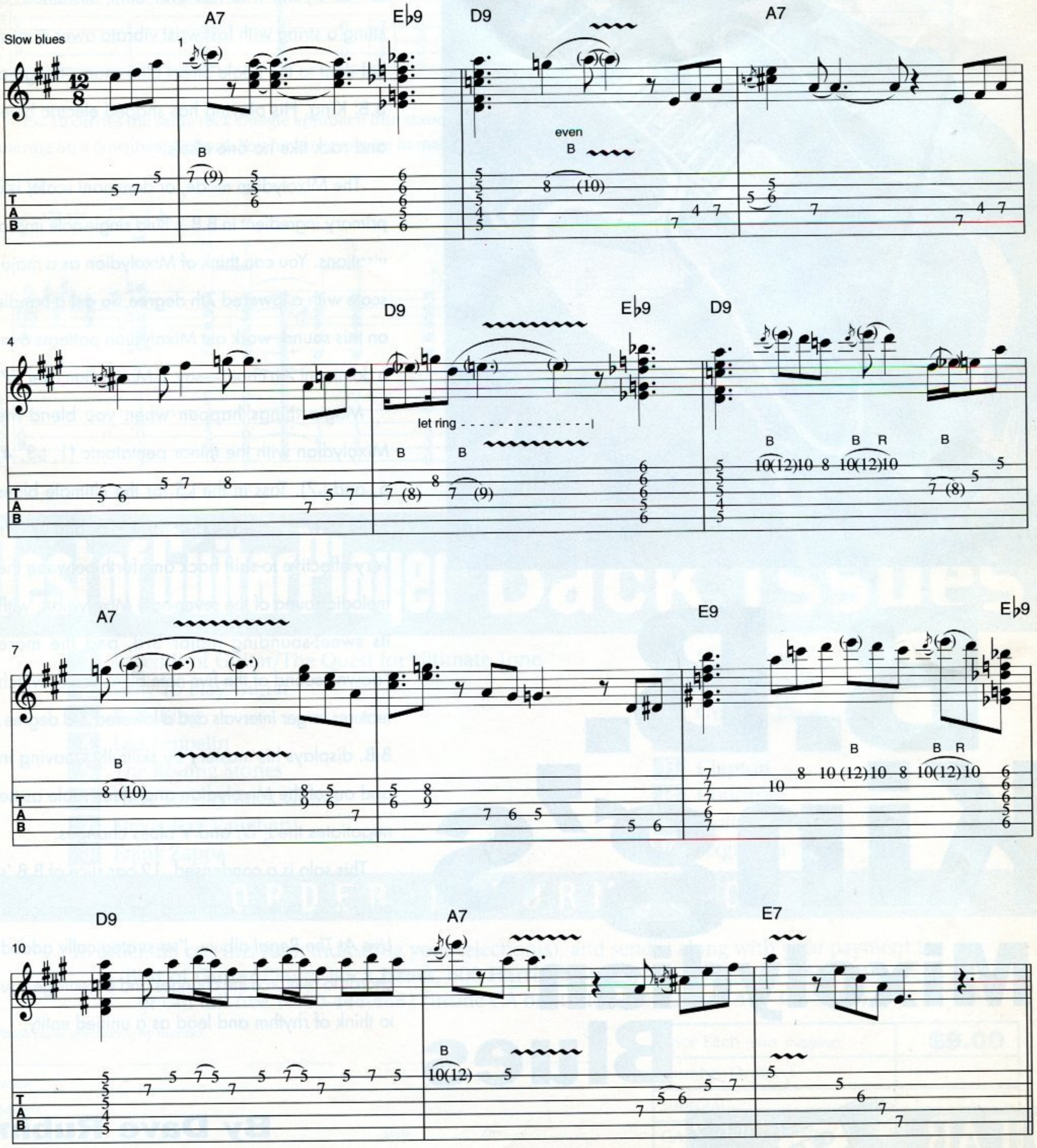
PHOTO: PETER AMFT

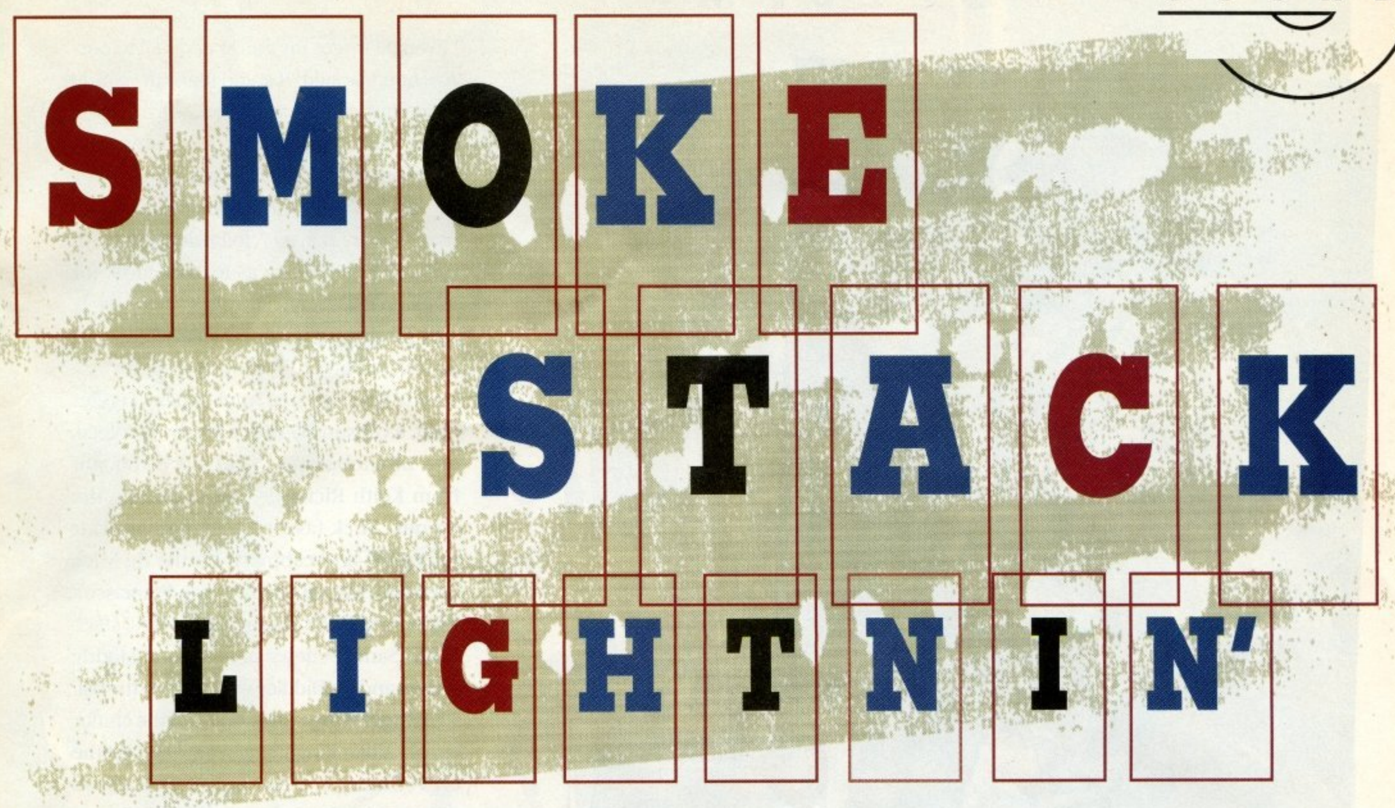
B.B. King's Mixolydian Blues

Some defining moments of the solo:

- In bar 1, the 2nd-to-3rd bend establishes the I chord.
- A classic ♭3rd-to-♮3rd hammer-on defines the I chord again in bar 3.
- In bar 5, bend the 4 to the ♭5, hit the ♭7, and end with a bend and vibrato to the 5. Against the IV chord, this move implies hip ♭9th, 11th, and 9th chord tones.
- A harmonized Mixolydian passage provides dynamic contrast to the single notes in bars 7 and 8.
- Tasty ascending and descending "blues-scale arpeggios" outline the I and V chords in bars 11 and 12.

B.B.'s studio and live versions of "Sweet Little Angel," "It's My Own Fault," "How Blue Can You Get," and "Rock Me, Baby" contain these great licks and more. Many early B.B. King albums, including *Live At The Regal*, have been re-released on CD. Above all, seize any opportunity to see B.B. perform his legendary hummingbird vibrato in person. ■





SMOKE STACK LIGHTNIN'

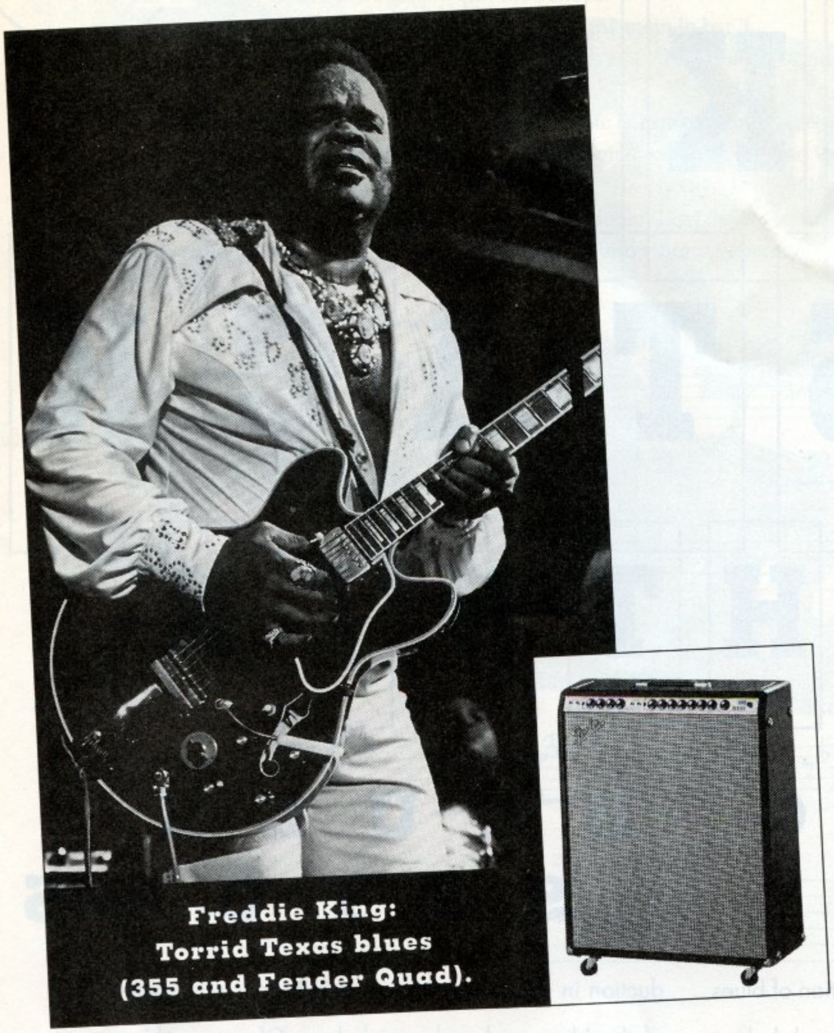
CLASSIC BLUES SETUPS

Despite poverty's role in the creation of blues music, most of the early movers and shakers of blues used the best guitars and amps they could get their hands on. We tend to associate certain setups with specific musical styles, such as a Les Paul and a Marshall for rock, or a Telecaster and a Twin for country, but blues gear has always been a mixed bag, reflecting the player's tastes more than the need to follow a tone recipe. The artists we've selected blazed highly influential trails in styles ranging from deep blues to blues-rock. Their simple setups made sounds that will be with us forever.

B.B. King. They call him King Of The Blues for good reason. B.B. King's signature string bends and patented left-hand vibrato on a Gibson ES-355 (his choice since the model's introduction in 1959) have become indispensable components of the blues and rock vocabulary. Of course, his career was happening long before the 355 came out. Witness the shot taken at Club Handy in Memphis sometime in the early '50s: B.B.'s gettin' down with Bill Harvey's band on a natural-finish Gibson ES-5 through a tweed Fender Super amp. The ES-5 was introduced in '49 and featured gold hardware and three P-90 pickups with three volumes and one master tone knob on the cutaway bout. The Fender Super used two 6L6G tubes for about 26 watts into two 10" speakers. His bass player is slapping a Fender Precision made between '51 and '54.

Freddie King. He made it onto black and white radio charts in 1961 with his hit instrumental "Hide Away," and

BY ART THOMPSON
WITH DAN FORTE



Freddie King: Torrid Texas blues (355 and Fender Quad).

went on to release a series of vocal and instrumental numbers highlighting his aggressive, piercing attack. Freddie King influenced heavyweights such as Eric Clapton, Peter Green, and Mick Taylor, as well as countless other guitarists. Freddie's equipment consisted mainly of a Gibson ES-345 or an ES-355 through a Fender Quad Reverb amp. He used both pickups, with the volume controls set at half neck pickup, half bridge pickup. He strung his guitar with Ernie Balls—.010, .011, .012—on top and Gibson mediums for the bass strings.

Mike Bloomfield. His searing guitar work with the Paul Butterfield Blues Band, Electric Flag, and other groups turned thousands of guitar players and countless other fans on to Chicago-style electric blues. Mike played a Fender Tele through a Guild amp in his early days, switching to a '55 or '56 gold-top Les Paul that he later traded to Dan Erlewine for Dan's '59 sunburst Les Paul. His magical touch on this instrument was the kickoff for sunburst Les Paul collector mania—after they saw Mike, they had to have his guitar. Our photo shows Bloomfield riffing away on his '59 Les Paul through a pre-CBS Fender Twin Reverb with a 2x12 extension cabinet on top. He sometimes used a pair of Twins.

Muddy Waters. Hailed as the Father Of Electric Blues, Muddy Waters was most responsible for forging Delta acoustic music into the electrified, band-oriented urban blues of today. He purchased his trademark red Telecaster in '57 or '58 and had a larger neck custom-made for it with a high nut for slide. His amp of choice was eventually a silverface Fender Super Reverb: "Even if I forgot my guitar and had to borrow one," he said, "I could make the sound come out of that amplifier." In the early days, Muddy crafted his own slides from bottlenecks, switching later to metal slides.

Mick Taylor. He became a part of blues history at age 17, following Eric Clapton and Peter Green as lead guitarist for John Mayall's band. He toured extensively and played on five albums and then, at age 20, joined the Rolling Stones. Taylor's soulful licks spouted from either a Fender Strat, a Gibson SG with a Bigsby tailpiece, or a '58 sunburst Les Paul that he bought from Keith Richards before joining the Stones. Mick favored Marshall 50-watt tops with 4x12 cabinets. It's the rig Mick used with Mayall's band at San Francisco's Winterland Auditorium on March 29, 1969. Magic Sam opened that night, and Muddy Waters and Bo Diddley were also on the bill.

Albert King. After years on the chitlin circuit, Albert King stepped into the big time on February 1, 1968, at San Francisco's Fillmore Auditorium, opening the first of four consecutive nights for Jimi Hendrix and John Mayall. Famous for his big, voice-like guitar tones, Albert played his '58 Gibson Flying V upside down (strung with the low-*E* string closest to his shoelaces) in the early days, and he continued using his thumb instead of a pick. King used an Acoustic 270 head with a 5-band graphic EQ, which pumped out 375 watts of solid-

The inspirational Mike Bloomfield with a '59 sunburst Les Paul.

B.B. King rocks Club Handy in Memphis in the early '50s.

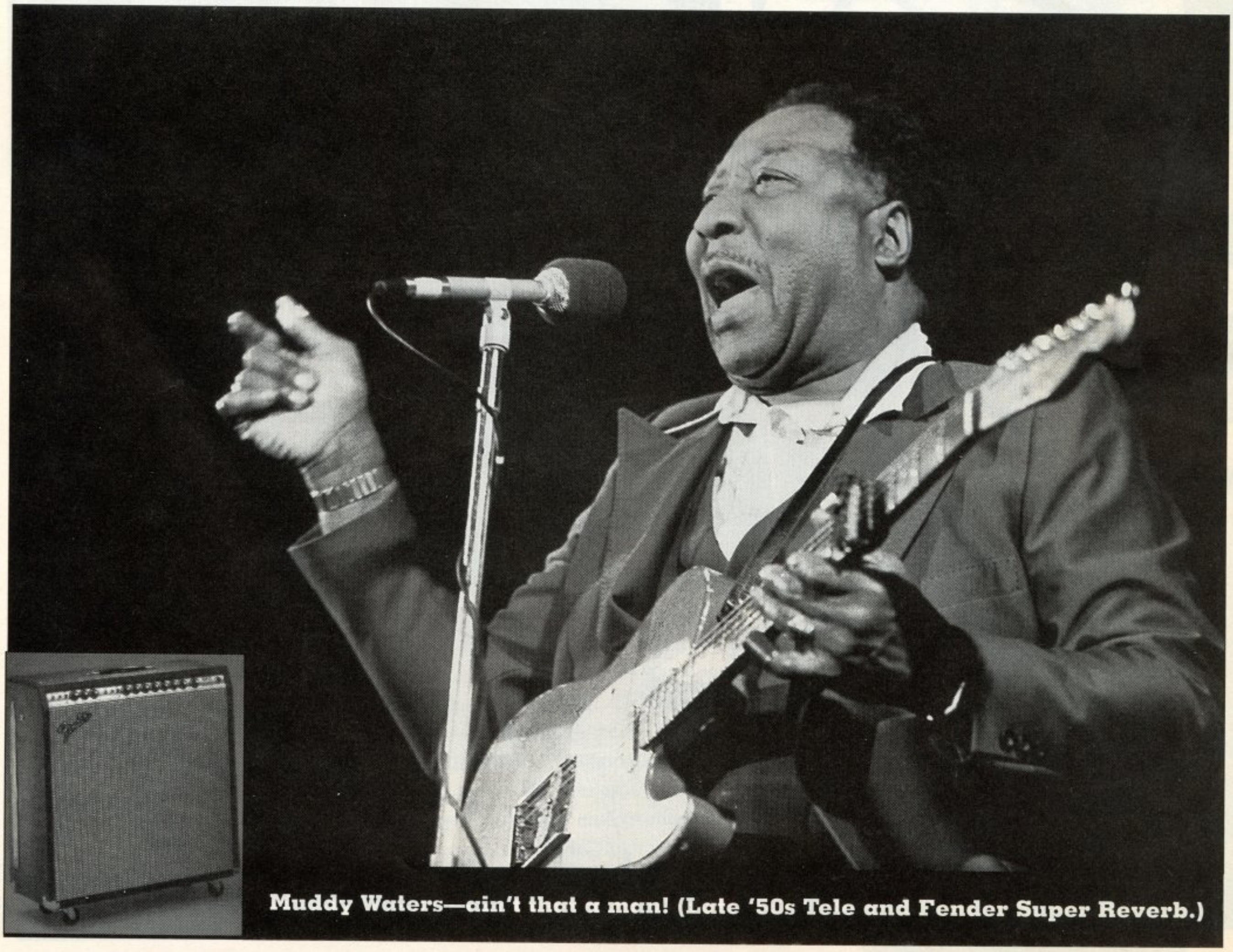
Photo: Stephen LaVere

state sting through an Acoustic 201 bottom with two Altec 15" speakers and a high-frequency horn (rumor had it that the horn was blown out years ago). Bargain hunter alert: Acoustic amps are hellaciously cheap these days.

Magic Sam. Mr. Maghett played an early-'60s Epiphone Riviera that was nearly identical to a Gibson ES-335, the main difference being the Epiphone's mini-humbucking pickups. Later he switched to an Olympic-white Fender Strat with a rosewood fingerboard. He probably used a Fender Super Reverb for his primal tremolo tone. Collector alert: The price of Epiphone Rivieras, once a bargain, is on the rise.

The Vaughan Brothers. Stevie Ray Vaughan will always be remembered for the big, powerful tones that poured from his battered '59 sunburst Strat. "I didn't even try it out in the store," he said. "I looked at it and I knew—I just knew." His Strat's only non-stock features were the left-handed tremolo and big Gibson frets. He strung it with heavy GHS strings (with gauges as high as .013-.060). Stevie liked combinations of amps: In the early days, he'd mike a '63 Fender Vibroverb with a single JBL 15" speaker and a 100-watt Marshall Club And Country 2x12 combo. Another Vibroverb equipped with a Fender speaker usually flanked the Marshall as a spare. By 1984, Stevie said his favorite setup was the two Vibroverbs and a pair of Super Reverbs. He let the Vibroverbs handle the bottom and set one Super clean while using the other for various levels of distortion. Sometimes he benched his Supers for a 150-watt Howard Dumble Steel String Singer. Vaughan was always searching for better tone. According to Cesar Diaz, Stevie's amp tech during the *In Step* sessions, he had more than 30 amps wired up in the studio with as many as 200 spare speakers in the hallways, so there would be plenty of choices when something blew. Stevie's effects were mainly an Ibanez Tube Screamer and a Vox wah-wah pedal, and he occasionally used a Fender Vibratone that created a Leslie-type effect by rotating a slotted drum around a stationary speaker.

For his work with the Fabulous Thunderbirds, brother Jimmie kept it simpler: a '62 Strat with .011 to .048 strings, run through two blackface Fender Super Reverbs. Jimmie avoids effects other than those in the amp: "I had a guy take the tremolo and reverb switch from a Super and run two wires out of it so it turns both of my amps on and off at the same time. Then I have a Y plug that plugs me into both amps." ■



Muddy Waters—ain't that a man! (Late '50s Tele and Fender Super Reverb.)

PHOTO: JIM MARSHALL

DISCOGRAPHY IN BLUE

The Essential Recordings

You can read about the blues until you turn green, but this American art form remains an aural tradition. Fortunately for guitarists, thousands of recordings have captured the sounds of the blues greats. Unfortunately, there's just not enough time to sift through them all. With that in mind, we've assembled this list of must-haves. More good news: Many of these reissue CDs sell for bargain prices. Don't be put off by the raw sound of some of the older recordings—after all, that's part of the power and bare-bones honesty of the blues.

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MAJOR HOLLEY JR / BILL ENGLISH / RAY BARRETTO
midnight
blue

Kenny Burrell
Midnight Blue
[Manhattan]

EAST-WEST
the BUTTERFIELD BLUES BAND

The Butterfield Blues Band
East—West
[Elektra]

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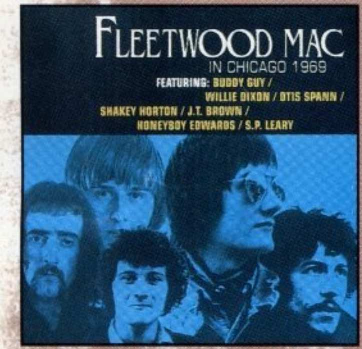
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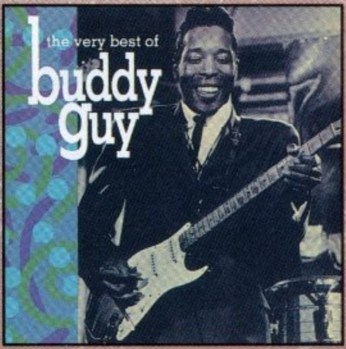
IN CHICAGO 1969
FEATURING: BUDDY GUY / WILLIE DIXON / OTIS SPANN / SHAKEY HORTON / J.T. BROWN / HONEYBOY EDWARDS / S.P. LEARY

Fleetwood Mac with Peter Green,
Buddy Guy, Willie Dixon, Otis Spann
Fleetwood Mac In Chicago 1969 [Spire]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Howlin' Wolf
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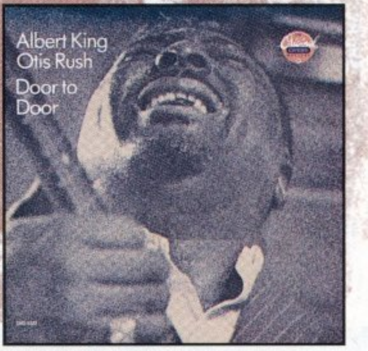
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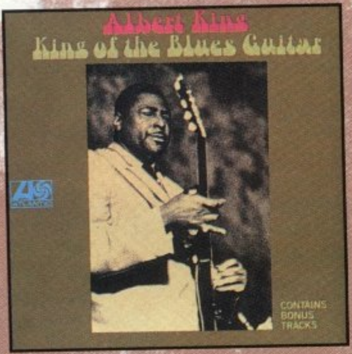
Otis Rush
Door to
Door

Albert King/Otis Rush
Door To Door
[Chess]

DISCOGRAPHY IN BLUE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Albert King
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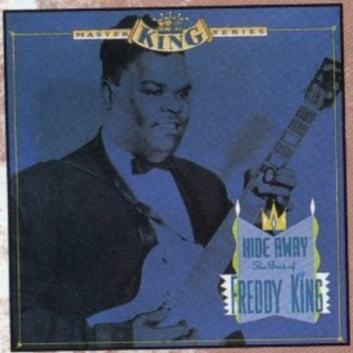
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HIDE AWAY
The Best of
FREDDY KING

Freddy King
Hide Away: The Best Of Freddy King
[Rhino]

BLUES BREAKERS
JOHN MAYALL
WITH ERIC CLAPTON

John Mayall
Blues Breakers With Eric Clapton
[London]

OTIS RUSH
1956-1958
Cobra
RECORDINGS

Otis Rush
Otis Rush 1956-1958
[Cobra]

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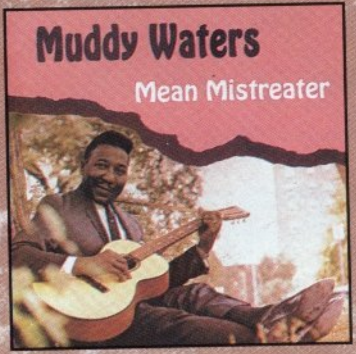
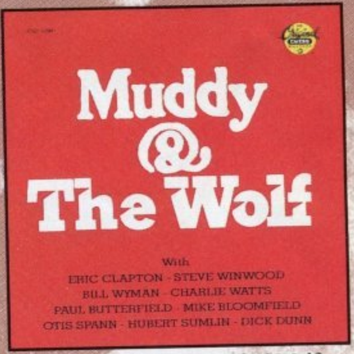
T-BONE BLUES

T-Bone Walker
T-Bone Blues
[Atlantic Jazz]


Muddy Waters
Mean Mistreater

Muddy Waters
Mean Mistreater
[Chess]


Muddy & The Wolf
With
ERIC CLAPTON · STEVE WINWOOD
BILL WYMAN · CHARLIE WATTS
PAUL BUTTERFIELD · MIKE BLOOMFIELD
OTIS SPANN · HUBERT SUMLIN · DICK DUNN

Muddy Waters and Howlin' Wolf
Muddy & The Wolf
[Chess]

The Essential Recordings

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MAJOR HOLLEY JR / BILL ENGLISH / RAY BARRETTO
midnight
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BLUES
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Albert Collins
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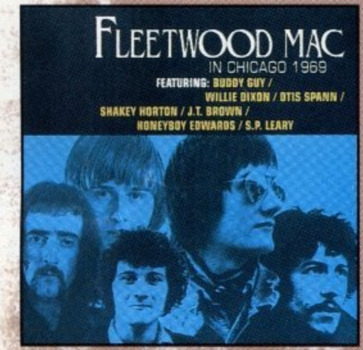
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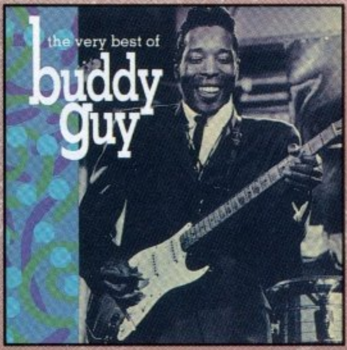
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Buddy Guy
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[Rhino]

Jimi Hendrix
:blues

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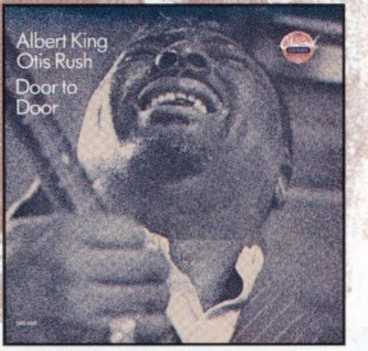

Albert King
Otis Rush
Door to
Door

Albert King/Otis Rush
Door To Door
[Chess]

Always Tell The TRUTH

B.B. testifies with help from a go-go choir.

Years ago many people thought that you had to be poor and black and lead a rough life to be a bluesman. That's a myth. Let me see if I can straighten it out a little bit. If a person has been to a particular city—Memphis, for instance—there are usually some experiences one would have that he wouldn't get if he had just read about it. So if a guy was born and brought up in poverty, naturally he knows the word very easily—much more easily than one who comes to visit the people and check on them and give his observations. So when it comes to blues, no, one doesn't have to have grown up in poverty or have been poor and had to do hard work to play it or even like it. But the ones who did grow up with it, did live in it, definitely have experiences that others wouldn't have.

By B.B. King

TRUTH

The blues is like any other kind of music. Some of us excel at it. Some don't. But we all have the blues—red, white, black, brown, yellow. You can be successful and still have the blues. I have been fortunate, and yet now I have more to sing about than ever.

If you want to play the blues well, you've got to practice. I never practiced to be a good blues player. I practiced to try to be a good guitarist. My advice to a person who wants to play is: Practice those scales. Chromatic scales are very good, but all scales are useful because they lead you into other things. Most of the time I'm lazy now, so I don't run scales to warm up. But it's a good thing to do.

I'm psyched up when I go onstage. My anticipation of the people and wanting to play makes me kind of like a horse at the starting gate—get ready to open up and let him out! I'm energetic. Ready to run. The closer it gets to time to go onstage, the more I'm really psyched up for it.

Before I go on, I enjoy being alone, even if it's only for three or four minutes. That's a big help. Normally I don't even write out a list of songs we're going to do. The band doesn't know in what order we're going to do anything. I believe this keeps everybody fresh onstage. Now we do have arrangements; we have paper onstage—certain tunes that the guys can't remember very well. But I call the tunes while we are already onstage, according to the way I feel the program is going. If the audience seems to lean more towards a particular style, I will play more of that.

Sometimes I run into situations where I just can't reach the audience. In fact, that happens quite often. When it does, I play like hell. That's when being in show business a long time pays off. When you've been in show business as long as I have, you've got a lot of tricks that people don't realize you're doing. So you start trying everything you possibly can. Sometimes a house seems to be *dead*, and everybody's requesting tunes and not enjoying any of them. That gets to be a form of a heckling to me. And sometimes people will request tunes at the worst times, like when you're playing like heck. You don't need nobody coming up yelling at you to play a tune when you're trying to run a concert.

It can go from one extreme to another. You can have shows where people will just sit there and say nothing. Now, people don't have to pull out their hair for me to think that they're enjoying themselves. If they're quiet and responsive to certain tunes when you play them, that's fine with me. I'm no Rod Stewart or George Benson or anybody. But as long as the audience stays there with me, it makes me happy.

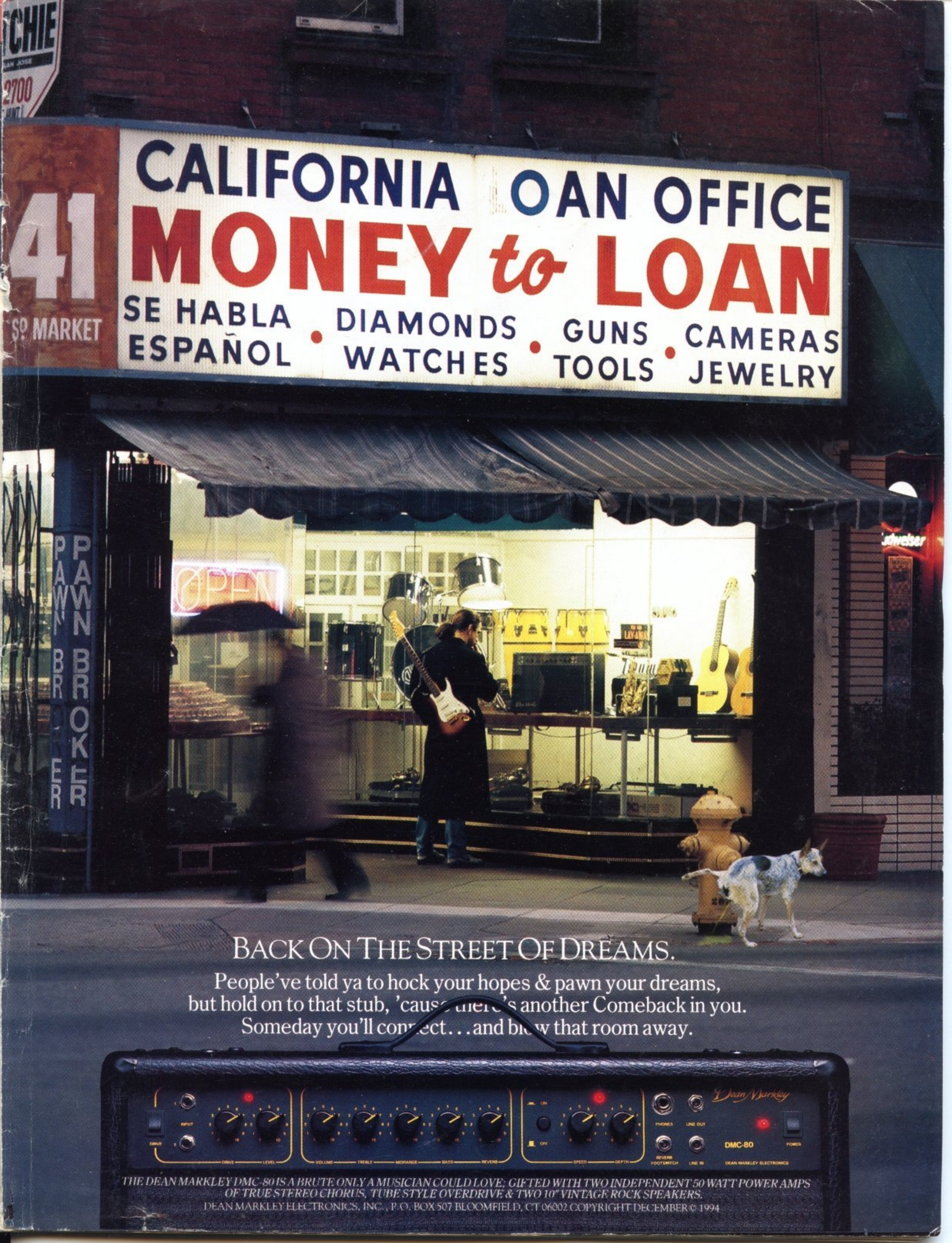
Believe me, if you've been playing as long as I have, you can tell if you did a tune good and it goes over. And when I play some of the tunes I think might be favorites and nothing happens, I'll go into my little gimmicks. I'll get the people to sing with me. If there's a place, I'll get them to dance. You can always try something. I've known some guys and girls that go onstage and play and come back into the dressing room and cry. I've felt like it. But your experiences work in your favor.

When I solo, I don't necessarily stick to what was rehearsed. I don't want to play the same thing I played last time—that would be boring. I always try to add something, but I don't experiment onstage. I play from my heart. When I play a solo, I hear myself singing through the guitar. Your solos should depend on the kind of music you are playing. If you're a jazz musician, you should improvise. If you're a soul or a rock musician, the same. But a folk or a blues musician should play from the heart. To be honest with you, I think everyone should do that. If your heart tells you to get out a little bit, then do so. I always figure that my audiences are familiar with me being not slick, not trying to be anything other than what I am. So I try and play simple, just as I am myself.

It's kind of like never lying, like if someone woke you up at midnight and said, "Did you . . . ?"—you would automatically tell the truth. That's the way I feel about playing the blues. ■

"A blues musician should play from the heart."

This February 1983 article was B.B. King's debut as a Guitar Player *columnist.*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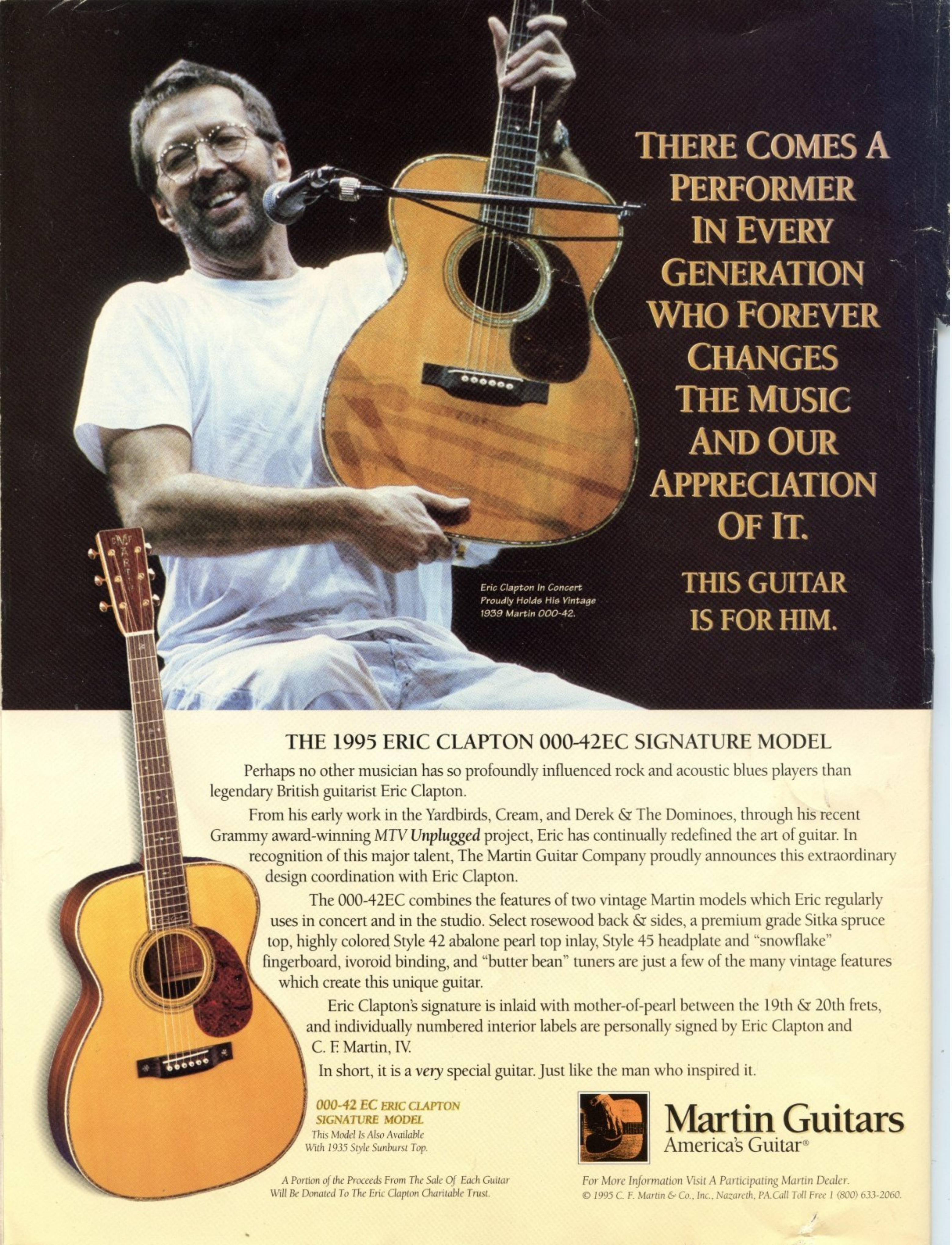

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Eric Clapton In Concert Proudly Holds His Vintage 1939 Martin 000-42.

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Perhaps no other musician has so profoundly influenced rock and acoustic blues players than legendary British guitarist Eric Clapton.

From his early work in the Yardbirds, Cream, and Derek & The Dominoes, through his recent Grammy award-winning *MTV **Unplugged*** project, Eric has continually redefined the art of guitar. In recognition of this major talent, The Martin Guitar Company proudly announces this extraordinary design coordination with Eric Clapton.

The 000-42EC combines the features of two vintage Martin models which Eric regularly uses in concert and in the studio. Select rosewood back & sides, a premium grade Sitka spruce top, highly colored Style 42 abalone pearl top inlay, Style 45 headplate and "snowflake" fingerboard, ivoroid binding, and "butter bean" tuners are just a few of the many vintage features which create this unique guitar.

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This Model Is Also Available With 1935 Style Sunburst Top.

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